

GLASTONBURY

CND • FESTIVAL • 1985

21 22 23 JUNE WORTHY FARM PILTON SHEPTON MALLET SOMERSET

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I•N•S•I•D•E

I•N•T•E•R•V•I•E•W•S

WITH THE COLOUR FIELD AND THE POISON GIRLS

C•O•M•M•E•N•T

FROM BRUCE KENT AND TONY BENN

P•L•U•S

FOUR PAGES OF EVENTS LISTINGS

MUSIC: THEATRE: CINEMA: CHILDRENS WORLD: GREENS

NINETY PENCE



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The COLOUR FIELD



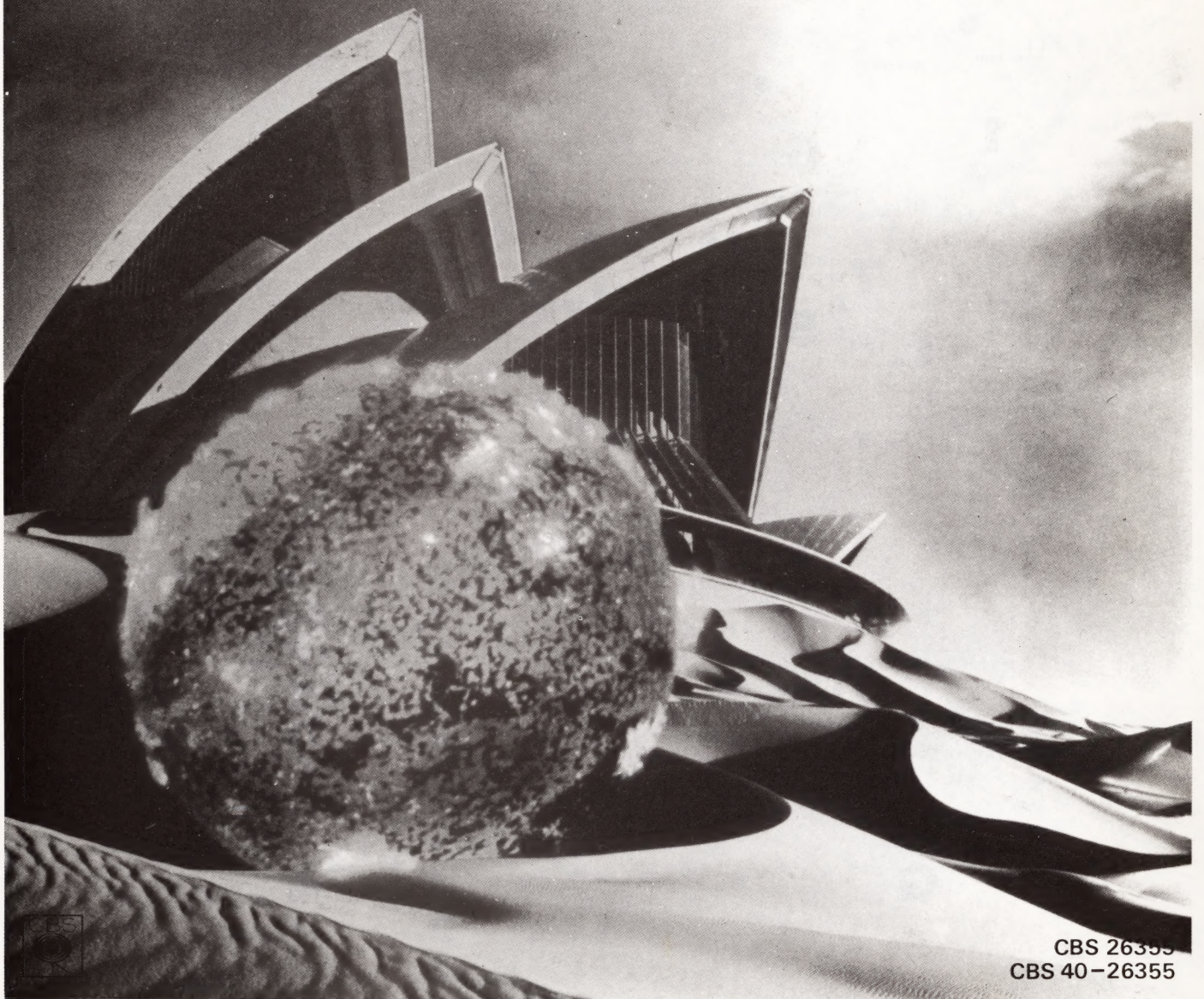
new album and cassette
VIRGINS and PHILISTINES



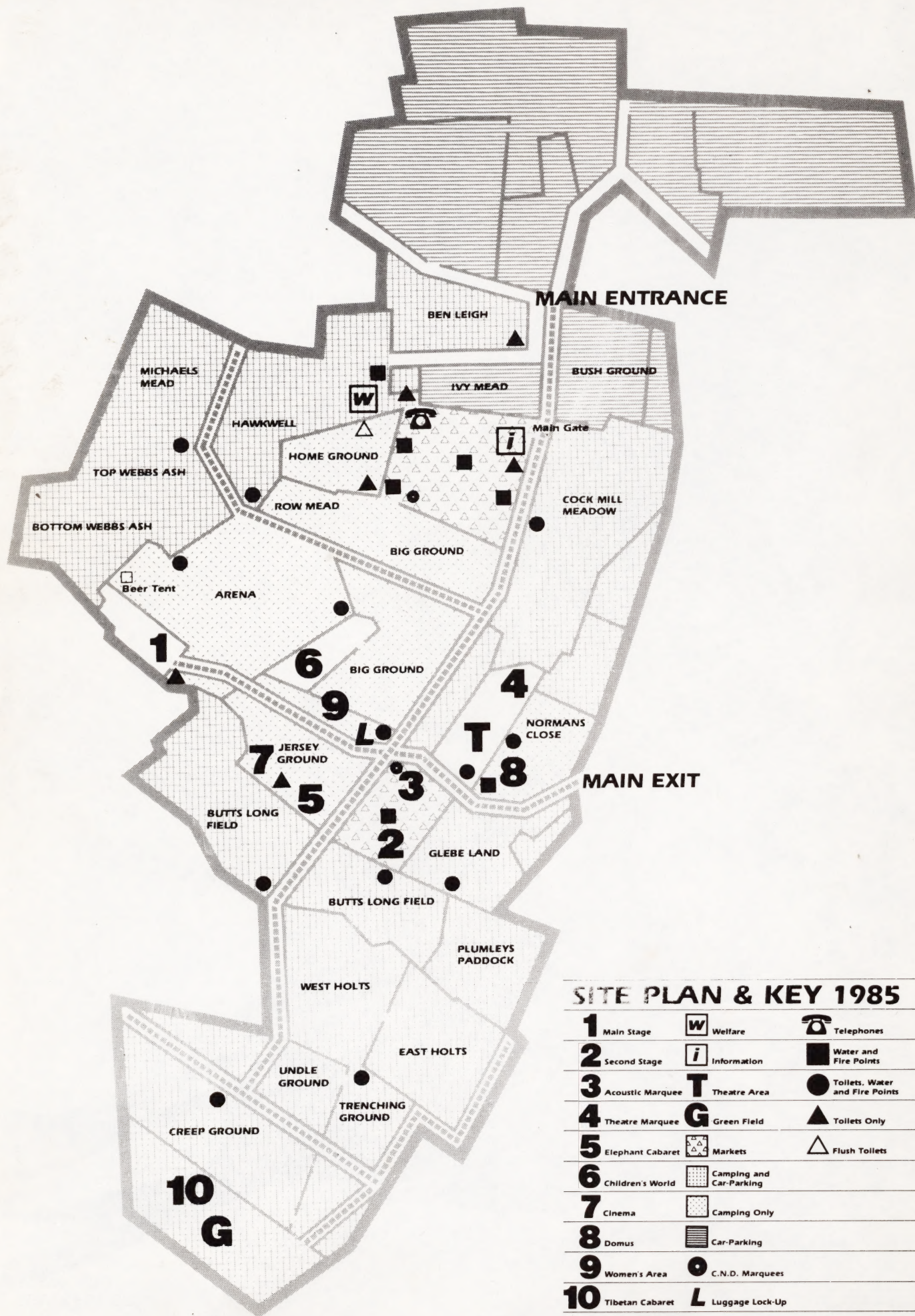
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I·N·T·R·O

We are very pleased to be able to welcome you all to the festival again this year, in spite of all the difficulties put in our way it must seem now as though it's going on forever! It is fifteen years since the first one was held here, and the fifth festival associated with CND. But we're not getting complacent. More and more energy is going into making it better, more and more people put their hearts and souls into making things work. One of the problems arising from our success is the increasing pressure on the space and services as the numbers increase. We have therefore an extra 100 acres of camping and parking this year and the facilities to go with it to make life more comfortable.

After the bold stand made by Australia and New Zealand recently not to associate themselves with any form of nuclear weapons, can I be excused for thinking we are winning the arguments and curtailing the infectious desire to keep on and on outwitting and out spending the 'Enemy'. How much longer can the middle ground of politics accept this huge military spending when millions are dying of starvation?

If the efforts and achievements of this festival take our country just one step closer towards achieving our aims then it must be worth doing.

Michael Eavis
Festival Organiser

TARO

2, PERRY ROAD
BRISTOL 1

CONTINUATION of PARK ROW

Tel: 214869
TAROT CARDS
COMICS and

POSTERS

PIPES and CARBS

CRYSTAL BALLS

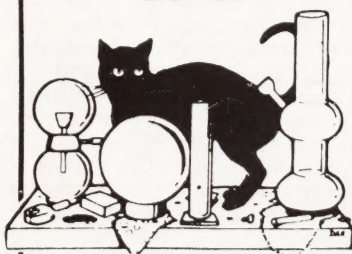
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BEDSPREADS

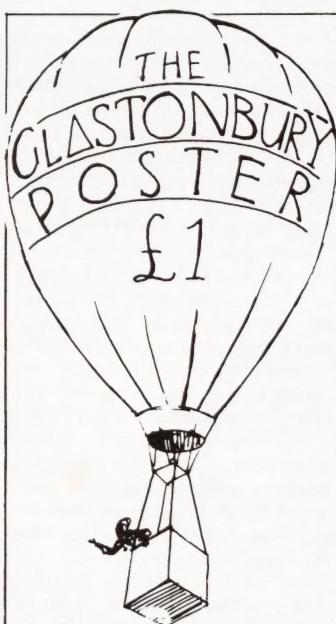
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TAKE GLASTONBURY
HOME WITH YOU

Information Tent (Site Plan Ref: 1)

Our friendly information staff are here to help you really enjoy the Festival. Here you will find up to the minute info on **Travel**, **Festival Events** and **Local Amenities** (Banks, Petrol, Chemists Rotas, Wellington Boot Vendors etc). The ever popular **Message Drums** are at your disposal to help you locate lost friends and if they're still at home, why not use our postal service to let them know what they're missing. (Mail is posted from Shepton Mallet each evening). **Open Fri, Sat, Sun 8am-11pm** (also Thursday and Monday as necessary).

Welfare (Site Plan Ref: W)

Almost a hundred fully trained **Doctors**, **Nurses** and **Welfare Workers** are on hand 24 hours a day to take care of you. We are easily located in the **Wagon Shed** next to the **Farm House**, so if it hurts... come to Welfare.

Lost Children:

Worthy Farm can be a big place when you are very young, so it can be quite easy to lose your way! All tearful tots will be cared for in our special **Lost Children's Tent** at Children's World (Site Plan Ref: 6). **After 8pm each evening they will be taken to the Welfare Office** (see above).

Radio Avalon:

Tune in to the festival's own radio station! **91.2 MHz V.H.F.** and **1296 KHz** (231 Medium Wave) News, info and entertainment. Public access is via the Information Tent

Lost Property:

All lost property will be stored in the Welfare Office.

Car-Parking:

The police have found it necessary to remove **all** cars that are abandoned or parked on the access roads to the festival. **In the event of removal, the usual fees will have to be paid!** If your vehicle breaks down on an access road please contact our gate staff who will try to help you.

Travel:

Special coach services from the festival site to **Bath**, **Bristol**, **Wells** and **Castle Cary Railway Station** are available. Full details are obtainable from the Information Tent.

Rubbish:

Rubbish bags are available from the Information Tent and other points around the site. Remember, this is your festival, so please try and keep it tidy. Please leave your rubbish on the side of the Hard Roads where there are regular collections.

Theft:

If you are robbed, or see anyone stealing please report it **immediately** to a member of our staff.

Drugs:

The sale and display of drugs is strictly forbidden. This policy will be rigorously enforced by the Festival Organisers.

THE

F.R. • N.T



The Colour Field

Carl and Terry of the Colour Field have both been at Glastonbury before; Carl for a weekend of camping last year. Terry to sing with the Fun Boy Three the year before. "It was brilliant, dead friendly, and well worth sixteen quid!", Carl enthused. Ever the deadpan observer, Terry comments that it was "good fun and quite unusual. I'd never been to an event like that in Britain, although it was quite similar to stuff in Belgium. I didn't realise that people like that - walking around in loin cloths - were still around. I just didn't know what to expect." With his previous bands, particularly The Specials, Terry's lyrics and delivery have captured the problems and frustrations of youth, dealing with unemployment and boredom in a down-to-earth manner. How does CND fit into his and the band's views?

"I don't know enough about CND. The only reason I wanted to do this on a political level was that CND is one of the few organisations that I probably trust. We've been offered a lot of charity gigs and benefits by organisations that I don't know enough about. CND seems like a good idea, but I haven't taken the time to find out more about it. Our beliefs are our beliefs, whether we do a CND festival or not. We don't want to align ourselves with any crap though. Definitely not."

This degree of honesty is characteristic of the Colour Field. They won't mouth off and preach to be expert on subjects they don't sufficiently understand. "There's a lot of causes we don't understand anything about," adds Terry. "You shouldn't just go out and raise money for them. You can, but it's not what we want to do, not for anything that's going. That's too shallow. There are things we believe in quite strongly, such as Animal Aid - I think that's really worthy." We asked Terry whether CND and Animal Aid were side issues compared with some of the social problems facing this country. "CND is there, it won't go away, and it's worth doing. Our beliefs are the same as CND's or we wouldn't do the gig."

Both Carl and Terry firmly believe that their own politics are their concern and that harping on the subject onstage can backfire. "We're probably more political onstage than any band in the country, without mentioning anything dead obvious like Thatcher or Reagan. You can be political amongst yourselves or in front of an audience without sloganeering all the time." That's a comment that seems at variance with songs like 'Ghost Town' or 'The Lunatics (Have Taken Over The Asylum)', both of which contained direct political comment. "I don't like false politics, and that's what the Specials turned out to be, which was really sad. When it started there were a lot of good ideas, strong ideas, but it got too hypocritical. Everything was going rosy for those two groups, but they didn't deserve that money or that success."

Where other bands might wax lyrical on the anti-nuclear movement, the Colour Field prefer to add that the other reason for their doing this festival is that Echo and the Bunnymen are playing! "We try to be honest. We can't paint ourselves up to be anything we're not. We find it too embarrassing."

The essence of the band is their disarming honesty. When they say that they are in favour of CND, but don't know a lot about it, they leave themselves open to criticism that they should know more. But they're not political spokesmen, just a group of people who get along and make music, without being precious or self-important about it. "I think it's far more important what a band does offstage rather than onstage. Any twat can play 12 songs. It's not important." What is important is that a group which wants to remain politically non-aligned and doesn't want to preach, is prepared to lend their support to the cause of CND. The more people CND can reach who are not committed activists, the better.

THE CASE FOR THE UNITED NATIONS AND AGAINST NATO

By Tony Benn MP, Former Energy Secretary

"Forty years after the defeat of Fascism, Britain needs a new Foreign Policy based upon genuine international co-operation through the United Nations.

"President Reagan, who now dominates Britain, through NATO, is clearly emerging as a serious threat to democracy, justice and world peace.

"First: President Reagan's attack on the world-wide liberation movements, as in Nicaragua, and his support for military dictatorships, as in Chile, indicates his contempt for democracy if it threatens American Power.

"Second: President Reagan's Star Wars project, will divert money urgently needed to end third world poverty, and will make war more likely.

"Third: President Reagan's visit to the German SS cemetery seems intended to whitewash the Nazis, while ignoring the sacrifice of all those, including twenty million Russians, whose heroism bought us the time to defeat Hitler.

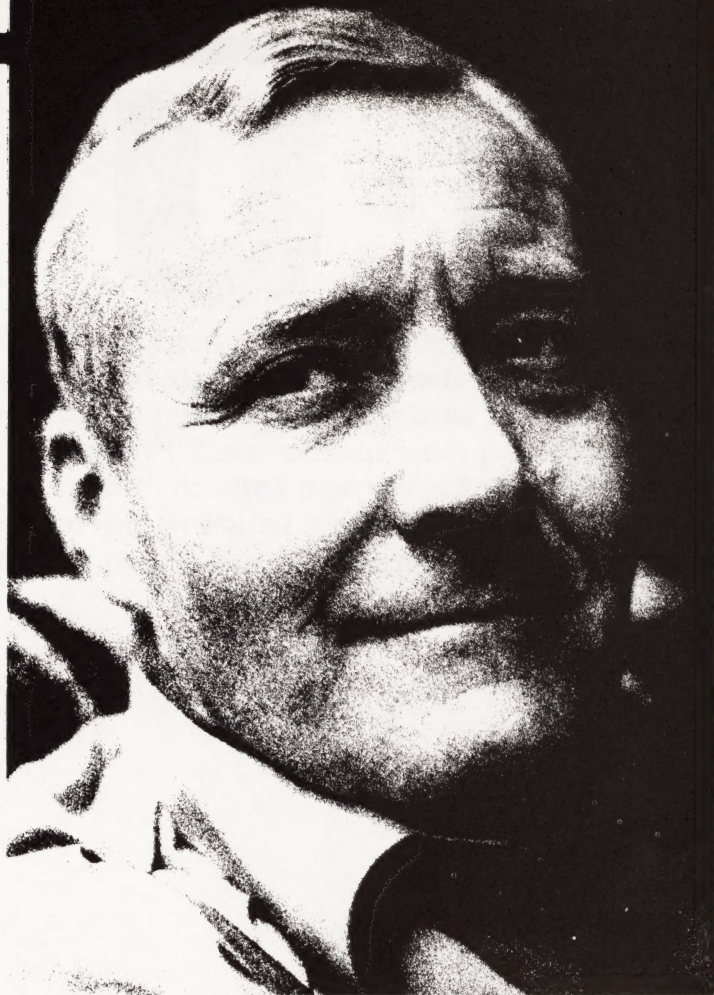
"President Reagan, Mrs Thatcher and Chancellor Kohl are trying to use NATO to defeat real opposition, at home and abroad, to the narrow political, commercial and economic interests which they represent.

"What will happen when Labour is elected to power committed to the removal of all US nuclear missiles from Britain? Will the Americans agree to take them away?

"American and NATO strategy presents a clear threat to those of us who really want to co-operate internationally to end poverty, defend human rights and work for peace.

"These are some of the reasons why so many people, now question Britain's close ties with America, and NATO, and are looking for a constructive alternative.

"Britain must work to establish closer links with the peace and Labour movements in America, Europe and the developing world who share our objectives and want to work through the United Nations and not through military alliances."



Poison Girls

Poison Girls are a band whose commitment to their own brand of politics has lasted throughout the seven years of their existence. At their gigs you'll find the collection bucket being passed round for Animal Rights and other causes, and back in 1978 they played the first benefit for the newly-awakened CND with Crass. This gig helped pay for the first batch of CND badges of the era. At 50 years young, Vi Subversa, the group's singer, can remember the first time she made the connection between militarism and sexism. "I found this contraceptive lying in the street, and it was labelled 'US Army issue! There's a symbol for you!'"

The band have strong feelings on the need for the Glastonbury Festival. Keyboard player Sian; "In London it seems to me that only a certain kind of person is involved with CND. Glastonbury should encourage all manner of people to go there and meet one another." Vi adds, "Any interaction between people into direct action and those concerned with maintaining a more respectable position is healthy."

For a band that relies on an intimate, warm contact with its audience, it would seem that playing to such a mass of people might have its contradictions. The band believe that the only way to overcome these difficulties is a mutual accommodation between themselves and the audience. "You've no connection whatsoever with an audience that size", says Vi. "It

has to become an act of trust, it's up to the audience as much as it's up to us." They have no truck with the idea of projecting a larger image of themselves to fit the occasion. "Audiences have been abused and underestimated for too long. We won't strut around the stage."

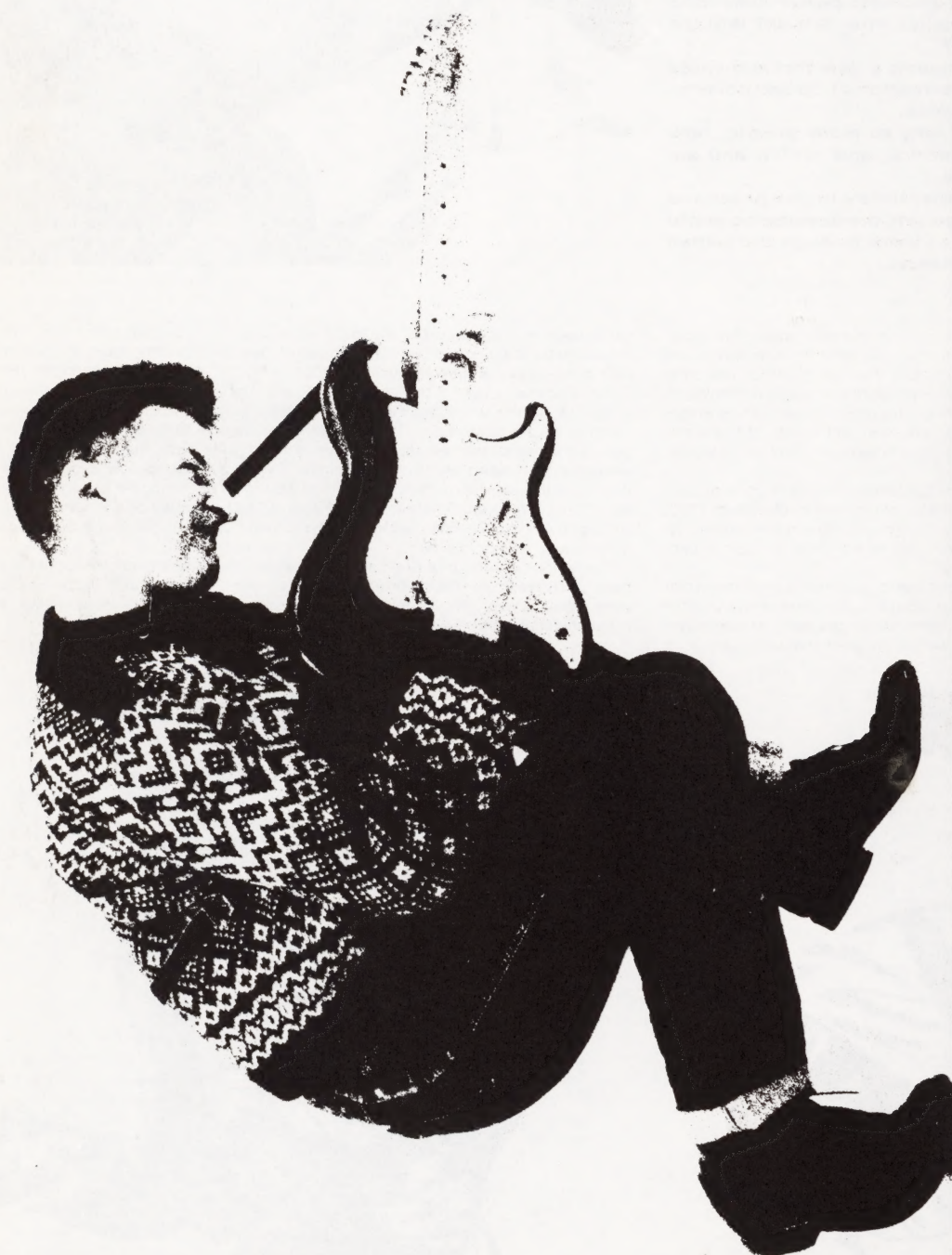
The band have played at the Stonehenge festival many times. To Sian "Glastonbury is an acceptable alternative to Stonehenge, but people should be made aware of Stonehenge." "Both places are power bases," says Vi. "My commitment is to reclaim a place here for the politics that we believe are important. We want to make a statement of our own." The whole band is clear on what that statement is. "The job of bands like us, or of the Greenham Women, is to radicalise the Peace Movement. We should be cutting the issues down to the bone." In short, Poison Girls believe in the aims of CND, but question the viability of going through the normal channels because there's too much at stake. "We should be taking risks right now to change our lives."

The rights and wrongs of direct action will always be a source of debate, but it's vital to have bands like Poison Girls who are prepared to raise the issues and make their audience think about them, discuss them and then sort out their own ideas, rather than unquestioningly take in what is given to them.



M • U • S • C

Almost one hundred bands and solo artists will be appearing on the festival's four music stages throughout the weekend and virtually every colour of the musical spectrum will be represented. From the intimate atmosphere of a village folk club in the Acoustic Marquee to the world's leading performers on the main stage we can guarantee that there is something for everyone.



THE STYLE COUNCIL
KING
ECHO AND THE
BUNNYMEN
JOE COCKER
BOOMTOWN RATS
THE COLOUR FIELD
IAN DURY AND THE
BLOCKHEADS
ASWAD
MIDNIGHT OIL
THIRD WORLD
HUGH MASEKELA
THE POGUES
ROBIN WILLIAMSON
CLANNAD
ALEXEI SAYLE
WORKING WEEK
BILLY BRAGG
NEW MODEL ARMY
GREEN ON RED
BLOWZABELLA
THE UNTOUCHABLES
DAVE COHEN
SOLSTICE
JONATHAN RICHMAN
AND THE MODERN
LOVERS
BLUE AEROPLANES
SON OF KOLO
EDUARDO AND
ANTONIO
EL SONIDO DE LONDRES
BLURT
SOMO SOMO
BLACK ROOTS
OVA
THE HAPPY END
EDUARDO AND
ANTONIO
STEVE PAYNE & GUESTS
GREEN ON RED
TOXIC SHOCK
POISON GIRLS
THE ARWA POSSE
ASAAH PAPA & GRAFFI
JAZZ
RODNEY ALLEN
DOCTOR'S CHILDREN
THE JAZZ BUTCHER
MICRODISNEY
JAMES
MEN THEY COULDN'T
HANG
HANK WANGFORD BAND
DOCTOR AND THE
MEDICS
MISTY IN ROOTS
CHEVALIER BROTHERS
DOMUS
THE ALBION BAND
TIR NA NOG
EXTRA HOT MANGO
CHUTNEY BAND
ARRAN PILOT
TONY JENNER
THE NAFFTONES
LLAIMA
KEVIN BROWN
SURPRISE GUESTS . . .

King ▷

It may appear to some people that King are an overnight success, but their current popularity must be set against a background of two years of solid gigging which has now paid dividends.

Based in Coventry, the home of 2-Tone music, the band's original aim was to play 'multi-tone' music, a hybrid of funk, pop, soul and reggae. Lead singer Paul King had been a member of the Reluctant Stereotypes, a small part of the ska boom and their brief flirtation with success led to his forming precise ideas of the form and presentation of his future career. Paul's ideal band would be flamboyant and stylish, a melting pot of past and present musics, visually and aurally exciting.

Teaming up with the Stereotypes bassist, Tony Wall, and aided by arch-stylist Perry Haines, Paul assembled the band as it stands today. Keyboard player Mick Roberts had worked with pick-up bands backing the likes of The Velvelettes and reggae greats The Pioneers; Jim Lantsbery had played guitar in Team 23, a soul outfit. Together they became King, and with a name like that, they had to walk it like they talked it. In Paul's words they are "A band with the ability to walk the line between pop acceptability - reaching a mass audience - while maintaining our own integrity and artistic pride."

King toured for 18 months before signing to CBS. During that time they perfected their hybrid sound and image. Long hair and leather jackets, 50's and 60's suits, and those multi-coloured Doc Marten boots. The rationale behind the latter was to take the violent image away from those much-maligned and exceedingly comfortable articles of footwear. The makers of Doc Marten's were so impressed with this free publicity that they now provide the boots gratis.

Paul King has no qualms about building up the band's visual image to such heights. It's an integral part of the feel of the band, where both music and looks are geared to reflect the eclectic sources that inspire them. It's no surprise then that Roxy Music and T. Rex, pop style innovators both, are admired in the King camp.

1984 saw them sign to CBS, who released "Soul On My Boots" and "Love and Pride" as singles. Neither made much chart headway, but the word was spreading through live shows. Support slots with Fashion and Nona Hendryx had brought them to public notice, but the big break was in December '84, when King were chosen to play on Culture Club's Christmas dates. Suddenly King were big news,



tipped as sex symbols for '85, and the re-released "Love and Pride" raced up the charts in the New Year. "It's an anthem for us, that song. In three minutes it sums up what King are about, musically and lyrically," says Paul.

The release of the debut album "Steps in Time" has served to consolidate their burgeoning popularity. The tour that they undertook when the single was out was constantly extended. From playing to medium sized club audiences in the summer of 1984, they were suddenly able to sell out large venues in a matter of hours.

Much of the credit for this is due to the energy of their live set, which takes the songs one step beyond their studio renditions. Allied with their glamorous, stylish appearance,

their complete confidence and dynamic presence, this quality produces a lively and striking show. Such an affinity for live work should ensure that King are around for much longer than many of today's chart acts, who are often untested in front of an audience before their first hit.

So King are definitely no overnight success. Neither are they as contrived as some of their critics would make out. Their moves may be worked out, but they stem from the heart. The element of calculation in their style is a means to put their ideals of pride and self-belief, love and honesty, over to as many people as possible. This appearance should certainly ensure that many new pairs of ears and eyes are exposed to the major pop success of 1985.

The Style Council ▷

When Paul Weller decided to part company from his fellow Jam members in December 1982, he left fans and industry people aghast. They had been the most popular British act to emerge from the music explosion of 1977, chalking up a string of top 3 hits, many of which charted at Number One in their first week of release. With their roots planted firmly in mod music and early psychedelia such as the Small Faces and 'Revolver' era Beatles, the Jam had built up both a loyal following and an army of discerning record buyers. The consensus was that a split was either folly or a brave decision. Three years later it has proved both brave and wise.

Paul teamed up with Mick Talbot, keyboard player with the Merton Parkas, the Bureau and one incarnation of Dexy's. These two remain the centre of the band, teaming up with other young musicians of their choosing as they please. The Style Council released their first single 'Speak Like A Child' in March '83, and it reached No. 4. Not dissimilar to later Jam music, it nevertheless had a fresh and appealing sound. The band's first two gigs were both under the CND banner in Liverpool and in London. The Style Council have never ducked any issues, always being prepared to aid causes that they have faith in. So as well as CND they have played for the GLC and appeared on Channel 4's recent environmental extravaganza, 'The Longest Running Show On Earth'. Their second single, the bruisingly funky "Money-Go-Round" was a show of intent, combining a lyrical indictment of big business hypocrisy with a great dance beat.

Variety is the essence of this band, and perhaps the reason that Weller felt compelled to move away from the confining sound of the Jam. "Long Hot Summer" was the sunshine record of 1983, featuring a bass line that Quincy Jones would have been proud to oversee. The title of their first 1984 release "My Ever Changing Moods" reflects their desire to play in whatever style they feel appropriate.

The debut LP 'Cafe Bleu' came out a year after the band started, and featured forays into jazz. ('Dropping Bombs On The White House'), as well as excursions into the soul and funk fields that Weller and Talbot hold in such high regard. On the tour that followed, the band would often play before the other acts they took with them, breaking down the barriers between headliners and support. More touring and more hits took up the rest of '84 until December. Paul took



his place on the Band Aid hit at the same time, under the name of the Council Collective, a single was released on behalf of striking miners' families and the widow of David Wilkie, the taxi-driver killed during the strike in South Wales. Titled "Soul Deep", the single featured Paul and Mick with their regular drummer Steve White and the likes of Junior Giscombe, Vaughn Toulouse and the legendary Jimmy Ruffin. It's another mixture of strong politics and dance rhythms, containing an interview with two striking miners on the B-side. The record charted at No. 26, despite a minimum of radio airplay, and is another example of the Style Council putting their talent and money to work in aid of causes that they support. And it's good.

At the beginning of 1985, Paul Weller was named President of International Youth Year in Britain, a recognition of his concern and his acts on behalf of the youth of the country.

In May the band released "Walls Come Tumbling Down", whose accompanying video was shot in Poland.

Without overt statements it shows ordinary people doing ordinary things, pointing out in a direct and simple fashion that people in the Eastern Bloc are much the same as those in the West, contrary to what more hysterical parts of our national media might claim.

The accompanying LP, "Our Favourite Shop", contains the Council's best marriage of music and politics. Within an accomplished frame of musical styles, the band point out the iniquities of YTS, rail against the increasingly violent use of state power internationally and pour scorn on the pathetic humour that laughs at racism. The Style Council are not 'spokesmen for youth'. Their style is to raise issues and make the listener think for him/herself. Look smart, feel healthy and form your own opinions is an all too brief summary of their position. It's a statement put over with authority and passion in an exhilarating musical show. The proof of Paul Weller's decision is that after 3 years the Style Council retain the affection of his Jam fans, and have impressed many more with the sweeping breadth of their talent.

Boomtown Rats ▽

The Boomtown Rats are back and make no mistake. The band's revival over the last six months must be one of the strangest chapters in the strange and unpredictable history of rock and roll. After a distinguished career littered with big hits and classic dance floor numbers the Rats seemed destined to fade slowly and gracefully into mid-league obscurity.

And then band leader and singer Bob Geldof - inspired by the devastating tragedy of Ethiopia - penned a simple pop song (in the back of a taxi, legend has it) by the name of 'Feed the World'. A galaxy of British teenage idols agreed to perform this memorable, affecting anthem. The rest is history.

Aided by massive media coverage the single - released just before Christmas last year - became the fastest selling record ever. By the end of 1985 the Band Aid project should have raised half a billion dollars for the Ethiopian appeal - twice the total annual amount of U.S. aid to the entire African continent. A side product of this extraordinary achievement was that Bob Geldof became a media star and naturally enough the fortunes of his band took a remarkable turn for the better.

Early in 1985 the Rats embarked on a cross country British tour - it was a sell out, attracting no less than 200,000 fans, new and old. The cynics had a field day, accusing them of cashing in on Band Aid. More on that later. Some of you will doubtless need reminding of the band's fine track record prior to Band Aid.

"We've always played and recorded exactly the kind of music we wanted whether or not it made commercial sense," says Bob Geldof. "As it transpired, they were invariably hits, but even songs like 'Never in a Million Years' which wasn't, is as important musically to us as the big ones like 'Rat Trap' and 'Mondays'.

To form an overall picture of the Dublin-born outfit you cannot pick two or three songs as you might with so many other acts who emerged during the heyday of New Wave in 1977. For a clear impression you should look thoroughly at each and everything from the first fast and furious hit 'Looking After No. 1' to the reggae-tinted 'Banana Republic' from the raucous pumping 'Rat Trap' to 'I Don't Like Mondays', a melodic slowie with a cutting edge and a very unusual lyric content! On a historical musical note, 'Rat Trap' was the first number one of the loosely defined New Wave movement.

"Even when we started a few years ago, our influences were ludicrously wide," says Geldof. "We listened to everything - reggae like Marley, Toots and Johnnie Clark; U.S. black music from R'n'B to Phillysounds to old bluesmen; English sixties stuff like the Stones, Them and the Pretty Things; straight pop like The Beatles and a ton of other stuff - rockabilly, country, garage bands."



Inevitably these varied influences resulted in a band that even now fluctuate wildly from one style to another - from the garagey R'n'B of 'Mary of the 4th Form' through the snotty-nosed abrasive 'She's So Modern', to the swinging, swaying 'Diamond Smiles' and onto the ska-ish hi-steppin' 'House on Fire'.

The Rats' 1983 album 'V Deep' and their latest 'In the Long Grass' have received a mixed critical reception but their song writing talents and ability to deliver the goods on stage mean they can never be easily dismissed. Nor are the band simply interested in the usual trappings of rock stardom: "Over the past couple of years," says Geldof, "we've made a point of visiting different countries for concerts, places like India, Thailand, Hong Kong and Singapore. We just take guitars and drumsticks and let the promoter provide everything else. We also make sure that we can spend four or five nights in each city - so we can get some kind of insight, however limited, into what goes on and how the people there live."

The Rats face the future with renewed optimism and rediscovered vigour, anxious to confirm their status as one of the most original and welcome contributors to the British and Irish musical resurgence since the punk earthquake in '76. And as for that accusation that the band are riding back to the top on the Band Aid wagon... The songs on the new album deserve success on their own merits, particularly 'Dave' and 'A Hold of Me'. As Geldof recently stated in *Venue* magazine: "Every penny will help in Africa so I'll flog Band Aid for all it's worth. If a by-product of that is that people will come and hear what else we have to say then that's absolutely great - good for them, they won't be disappointed."

Echo and the Bunnymen ◁

Back in November 1978, with the Winter of Discontent about to set in and the first wave of punk about to disintegrate, Liverpool witnessed the first gig by Echo and the Bunnymen. Seven years, four albums and a host of memorable live shows later, the band have retained their position as one of the most awesome and charismatic, not to say immensely popular outfits in the country.

Echo was the drum machine, Will Sergeant the guitarist, Les Pattinson the bassist, Ian McCulloch the singer. Formed through meetings at Eric's, Liverpool's now legendary post-punk club, the band's beginnings have been shrouded in the myths that surround the 'Mersey Sound', then epitomised by Teardrop Explodes, Wah! Heat and others. Whether the lost Crucial Three of Mac, Julian Cope and Pete Dinklage ever progressed further than the garage is immaterial; what counts is that an aura of mystery has built up around these bands, an effect totally in keeping with the Bunnymen's distant position from the mainstream of rock.

In March 1979, the band released their first single, 'Pictures On My Wall', a haunting, moody song that went against the grain of happy-go-lucky trends in music. Critically acclaimed, it established the band's name amongst those who were looking for something more substantial in their musical diet. Later in the year Pete de Freitas joined on drums, adding to their scope. April 1980 saw the release of 'Rescue', a classic single built around a weaving guitar, a strong hook and tough drums, all quite unlike anything else that was surfacing at the time. Those who awaited the first LP, 'Crocodiles' with interest were not to be disappointed. It's a classic debut, up there with Television's 'Marquee Moon' and the Velvet Underground's first Poetic phrasing, ringing guitars and a tense atmosphere, all were there, but even better was to come although the follow-up LP would take a year to surface.

Rushing out records has never been the group's style. The first LP was followed by forays into video, ('Shine So Hard'), a couple of UK tours and then the superlative 'Heaven Up Here'. The step up was in the sound which had gone from 8mm to widescreen; the pounding sound of 'Over the Wall' or the majesty of 'A Promise' showed the grand, but not grandiose, heights the Bunnymen could scale. The band were now Big Time.

Characteristically, they followed the usual gargantuan tour schedule with a period of strange diversification. Will Sergeant worked on his own experimental sounds, and then a low-key tour of inaccessible parts of Scotland was undertaken with minimal staffing. In May '82 they bounced back with the upbeat 'Back of Love', their first Top 20 single. A few exhilarating appearances followed, such as the WOMAD Festival when they were joined by the Drummers of Burundi, before 'The Cutter' preceded its LP 'Porcupine' in January 1983. Less immediate than the previous album, it grows to become a perfect companion to the huge, icy wastes that adorn its cover.

'Never Stop', an anti-Thatcher single released in time for the 1983 election also broke into the Top 20, followed by another Scottish tour. By now the Bunnymen had successfully straddled the gap between the album and singles charts, offsetting the mystery with first rate songs. 1984's first single, 'The Killing Moon', is the perfect marriage of both sides of the group; a lush production coupled with an enigmatic, lyric and memorable tune. The album 'Ocean Rain' proved a worthy successor, showcasing their diversifying and adaptable sound.

Since then, there's been another period of relative quiet, with Mac releasing a solo single 'September Song', and the band undertaking a low-key Scandinavian tour that has featured lots of cover versions.





Ian Dury and the Blockheads ▴

The reunion of Ian Dury with the Blockheads, whether temporarily or on a permanent basis, has been greeted with wide smiles from all those with memories of their excellent live shows of the late seventies. A special remix by Paul Hardcastle of four of their best-known tracks has served as a forceful reminder of the exuberance and vitality which was their hallmark. But for those of you with short memories...

Ian Dury contracted polio at the age of seven, then left an institution for the disabled when he passed his 11+ exams. At 17 he left grammar school for Walthamstow Art College. Although he failed his exams, he took a post-graduate course at the RCA. He then taught in Luton and Canterbury, where he began to put a band together. This became Kilburn and the High Roads, who gained a huge cult following in London during the pub rock era, but never managed to translate their live popularity into commercial success.

After the demise of this group, Ian spent 18 months writing lyrics, the nucleus of which was to emerge on 'New Boots and Panties'. This album was released on Stiff in 1977, selling over 400,000 copies on the strength of some formidable live shows. Preceding the LP was the legendary 'Sex and Drugs and Rock and Roll', a single that featured a wicked guitar line and became both a rock anthem and a coveted set of badges!

The first Stiff tour featured Elvis Costello, Nick Lowe, Wreckless Eric and Ian and the Blockheads. In Britain this package assumed the status of being completely unmissable, and a US tour with Lou Reed spread the word around the world. The rousing 'Sweet Gene Vincent' was released as a single, and in 1978 the band had their first Top Ten hit with the inventive 'What a Waste', which combined a melodic, jazzy verse with a winningly danceable chorus. In January 1979 the Blockheads went to Number One with 'Hit Me With Your Rhythm Stick', and even the BBC recognised Ian's TV potential.

A huge European tour in support of the second album, 'Do It Yourself' followed, culminating in seven nights at the Hammersmith Odeon. 'Reasons to be Cheerful' then became the next Blockheads chart hit. Chaz Jankel left the band, and was replaced by Wilko Johnson in 1980.

The third (and least successful commercially) album, 'Laughter', featured session work from legendary jazz man Don Cherry. A compilation album, 'Juke Box Dury' was the band's final release. The Blockheads, collectively and individually, were always in demand. Micky Gallagher had worked with The Clash on the 'Sandinista' album, and Chaz Jankel version of 'Ai No Corrida' had been a dance floor hit. Along with Jankel, Ian flew to Nassau to record with Sly Dunbar and Robbie Shakespeare in 1981. These sessions resulted in the single 'Spasticus Autisticus' which radio people found too hot to handle. Ian's harsh repetition of the title was deemed too offensive, although he himself still believes the record was a positive comment on the condition of disability. The single was followed by Ian's first Polydor album 'Lord Upminster'.

1982 was the 'Year of the Disabled', and Ian spent a lot of time promoting awareness of this. He also fell ill, and by the time he had recovered, his main collaborator and writing partner, Jankel, had embarked on his own career. Ian teamed up with a young expatriate American, Michael McEvoy, and started to collect material for a new album. Working with a new band, The Music Students, he completed the LP '4000 Weeks Holiday' by the end of the summer of 1983. In October the wistful single 'Really Glad You Came' was issued. Although it served notice that Ian's writing was as strong as ever, and received good radio play, it was not a hit.

In March 1984, Ian undertook his first British tour for two years, culminating in a raunchy, crowd-pleasing set at last year's Glastonbury Festival. The double A side, 'Very Personal/Ban the Bomb' followed on.

Since then, Ian has teamed up again with Chaz Jankel on the writing of new material. He's made a move into films, appearing in the recent low-life snooker movie, 'Number One' with Bob Geldof and Mel Smith. Currently, he's working on the latest Roman Polanski film, 'Pirates'. The remix of 'Rhythm Stick/Sex and Drugs/Reasons to be Cheerful' looks set to chart, with those old favourites tastefully weaved together by ace mixer Paul '19' Hardcastle. Whether this is the last appearance by the old Blockheads, or the first outing of a relaunched band, nobody seems to know, but it should certainly be a reason to be cheerful.

Joe Cocker ▽

Arguably Britain's greatest white soul and blues singer, Joe Cocker has had a long and varied career and retains a truly legendary status in the rock pantheon. Born in Sheffield in 1944 he discovered Ray Charles at the age of 14 and a year later he joined local band The Cavaliers as drummer and harmonica player, graduating to lead vocals two years later when the group were renamed Vance Arnold and the Avengers. By day he was a gas fitter, by night he played the clubs and pubs. An abortive record deal with Decca in 1964 (his first single earned him ten shillings in royalties) and a tour supporting Manfred Mann did little to further his career but undaunted he returned to Sheffield and formed the definitive British funk outfit, the Grease Band. The band included Henry McCullough on guitar and bassist Chris Stainton who was to be an integral part of Cocker's development.

Ironically it was to be pop magicians Lennon and McCartney who were to help this uncompromising soul merchant jump to national prominence. After an acclaimed appearance at the Windsor Jazz and Blues Festival, he cut a version of 'With a Little Help From My Friends' in 1968 which soared to number one in Britain and also charted in the States. The extraordinary passion of Cocker's vocal performance gave a completely new feel and intensity to what had been before little more than a simple pop song.

An album of the same name the following year featured such luminaries as Jimmy Page, Stevie Winwood and Albert Lee - an indication of the respect which this great singer is accorded by his fellow musicians. His stage performances - he looked like a slightly crazed human windmill - also created a stir. Here was a true original. An American tour for the Grease Band gained Cocker new friends including Leon Russell whose song 'Delta Lady' provided Cocker with his next hit.

Russell and Cocker teamed up the following year for the legendary 'Mad Dogs and Englishmen' tour which included musicians from Delaney and Bonnie, old ladies (and dogs) in its 40-strong entourage. The resultant film remains a fitting and fine testament to an almost forgotten era. Of the original Grease Band, only Chris Stainton remained in touch with Cocker who was to undergo a musically inactive period for a couple of years, based either on the West Coast or living with his parents in Sheffield. He teamed up again with Stainton in 1972, formed a 12 piece band who toured the States with some success and released the 'Live in L.A.' album. A drugs bust in Australia marked the end of this outfit but Stainton and Cocker put together 'Something to Say', a combination of live and studio material which revealed that Cocker had lost none of his vocal fire.

Since the mid-70s Cocker has stayed pretty much on the periphery of the music scene, making the odd comeback gig including one on the same bill as white soul boys Kokomo in 1977.

Now based almost exclusively in America, he shot back into the public eye in 1983 with the worldwide hit 'Up Where We Belong'. This song, the theme from the successful movie 'An Officer And A Gentleman', went to the top of the charts in Britain, and featured Cocker dueting with Jennifer Beales. It won plaudits as best film theme of the year, but the most heartening aspect of its success was seeing Joe on Top of the Pops, pumping his arms and giving his all, transforming a rather bland number through his own vocal prowess, back up where he belongs. This appearance is a rare chance to catch one of the definitive voices of a generation.



The Colour Field

The media have naturally introduced The Colour Field to the world as "Terry Hall's new band". This singling out of the band's singer is perhaps unavoidable. Terry's spectacular contribution to British pop since the emergence of The Specials at the beginning of this decade is hard to underestimate.

Undoubtedly the classiest of the ska/2-Tone revivalists, The Specials had no less than seven top 30 hits in two years as well as two number one albums. Their compelling mix of dance rhythms and politically potent lyrics gave them both commercial and cult status and their final single 'Ghost Town' remains THE definitive inner city anthem of the 80's. Terry Hall's deadpan vocal delivery was a hallmark of the band's sound and his decision to leave the band came as a surprise to all those who didn't know this pop enigma personally. Terry had no time for star status or for succumbing to the pressures of endless touring and promotion.

He formed the Fun Boy Three with fellow Specials Neville Staples and Lynval Golding with strict provisos that touring be kept to a minimum and that the band be a truly democratic unit. If things didn't ultimately work out as planned nevertheless the Fun Boy Three produced some classic pop songs ('The Lunatics (Have Taken Over the Asylum)'), and any number of tracks off their second and last album 'Waiting'. They also put on a memorable show at Glastonbury '83 culminating in Terry Hall burning the American flag.

Soon after this gig the band folded and Terry teamed up with two respected musicians from his home town of Coventry, Toby Lyons (keyboards) and Karl Shale (bass) to form The Colour Field. Again he had effectively dissolved a band at the height of its success.

In a working relationship based on friendship and respect, The Colour Field have evolved fast. Singles such as 'The Colour Field' and 'Thinking of You' and the debut album 'Virgins and Philistines' show that the Hall/Lyons songwriting partnership is as potent as any of Hall's previous collaborations: pop at its most simple and self-effacing. Their live show (for which the band are joined by four other musicians) is an invigorating mix of Doors-ish psychedelia and direct pop set off against Mr Hall's dry and sometimes antagonistic stage persona. Never crowd pleasers in the crude, 'clap-your-hands' tradition, the band remain healthily disinterested in the clichés of the pop industry. They are committed to their music, not to success.

The Colour Field have in fact already achieved success, but on their own terms. Their goals are simple: songs of quality and meaning. That's all.



Aswad Δ

Incredibly, it's now ten years since Aswad first got together. In that time, they've managed to ride developments in reggae, establishing themselves not just as Britain's outstanding band in the genre, but one that bears comparison with the best in Jamaica.

They made history in 1979 by becoming the first homegrown reggae band to sign with a major label, in this case Island. The purists respond by putting "back To Africa", the first single, at number one in the reggae charts.

The band's strength has always lain in their individuality and their refusal to simply copy JA styles. Before rebellious punks took up protest, Aswad had released "Three Babylon", a tirade against the harassment of the police of black youth. As appreciation of reggae spread, so did the realisation that British reggae could work successfully. Regular Rock Against Racism gigs ensured that the band built up a steady following outside of reggae purists.

The second album 'Hulet' appeared in 1979, showing jazz influences, and the blossoming of Drummie Zeb into a

leading exponent of the percussive craft. The following singles, "Rainbow Culture" and "Warrior Charge", two pulsating 12"ers with brilliant brass, seemed to signal an arrival on the mainstream of success. But the crossover didn't happen. A pair of albums on CBS failed to take off as anticipated, and some feared the band had passed their best.

Not so. The "Live And Direct" album, issued in 1983 and recorded at the previous summer's Notting Hill Carnival, is a milestone in live reggae, and it also charted. Both the following singles received airplay and minor chart success.

It's Aswad's live show that keeps them at the forefront of reggae. Now a nucleus of three, Brinsley Forde, Tony Gad and Drummie Zeb, they are augmented by seven extra musicians on stage. Tuff, hard and able to pace their show for maximum effect, there seems to be no reason why they shouldn't be the leading reggae act in the UK in another ten years.

Midnight Oil Δ

Midnight Oil are Australia's most popular live act, and their latest release 'Red Sails In The Sunset' has gone triple platinum in their native land. They are also committed to an environmentalist non-nuclear future to the extent that shaven-headed singer Peter Garrett stood for election to the Australian Senate as candidate for the Nuclear Disarmament Party in 1984. This stance makes them a particularly welcome addition to this year's CND Festival.

The five piece band came together between 1974-77 and recorded their debut LP in 1978 on their own Powderworks label. Their searing live performances quickly established them as Sydney's top band. The second album, 'Head Injuries' went gold in 1979.

The band played their first British gigs in 1983. A packed house at the Lyceum saw them introduced by E.P. Thompson, and the gig made their name as fervent peace advocates, as well as a bruising live act. Their first British release came at this time. '10, 9, 8, 7, 6, 5, 4, 3, 2, 1...' reinforced their political message and extended their musical range. Powerful in mood, textured and hypnotic in sound, it was almost menacing in its insistent reiteration of the mistakes of peoples governments. As Peter announced at the Lyceum, "The problem with impending doom is convincing people that the doom is really impending." 'Red Sails' is due for release in Britain this month. The cover was designed by Japanese artist Tsunehisa Kimura, showing a nuclear fireball on the Sydney skyline. Musically it's a move away from the harder, heavier sound of their past. It's still passionate and emotional, but the driving rhythms are set against more melodic structures.

Midnight Oil have come out strongly against the 'Coca Cola Imperialism' mentality, leading the way in an attitude that has strengthened in Australia. It's interesting to note that their growing commitment to the anti-nuclear movement has paralleled their rise to mass popularity. Of course, if they didn't deliver the goods musically they wouldn't be in such a commanding position, but they have clearly touched a nerve in Australian youth, and helped to awaken the peace movement there. The band have flown in especially to play at this festival, covering all their costs from their own money.



Hugh Masekela ▽

A jazz trumpeter of international repute, Hugh Masekela's marvellous talent and tenacity have enabled his career to blossom despite being raised in a country which denies basic human rights to its black majority, South Africa.

Born in 1939, Hugh became a pupil at the St. Peter's Secondary School in Rosettenville in 1952 where Father Trevor Huddleston encouraged him to develop his interest in music. On seeing a film of American trumpeter Bix Beiderbecke he decided that the trumpet was the instrument for him. His first venture was the Huddleston Jazz Band. Louis Armstrong heard of the group through Father Huddleston and he sent them one of his trumpets as a gift - an event which caused considerable national press coverage.

Hugh and a group of fellow musicians formed the Jazz Epistles in 1959, the first black jazz group to record an LP in South Africa. Sell out national tours helped create an international stir. With the assistance of Ian Bernhardt and Robert Loder he was accepted as a student at the Guildhall School of Music in London in May 1960. By September of that year, with the added assistance of Miriam Makeba, John Mehegan, Dizzy Gillespie and Harry Belafonte, he transferred to the prestigious Manhattan School of Music in New York.

In the '60s he teamed up with producer Steve Levine to form Chisa Record Productions. Well received albums were released on MGM but his vinyl career really took off with the release of 'The Emancipation of Hugh Masekela' in 1967 on the newly formed UNI label. 'Up, Up and Away', a single from his next album, made the American Top 40, and in the following year he had his biggest ever hit, 'Grazing in the Grass' which sold over four million copies worldwide.

Further record label switches (to Motown and then Casablanca) did nothing to slow Masekela and Levine down and a further eight albums were released in the '70s, including collaborations with Jonas Gwangwa and Herb Alpert. In the '80s, Masekela has both returned to his roots and branched out in new directions. In 1982 he released 'Home', an album featuring Victor Ntoni, Hotep Cecil Barnard and Eric Gale. The tracks 'Soweto' and 'Johannesburg' were hits in South Africa. His next album 'Working for a Dollar Bill' (1983) was his first attempt at working with South African musicians in their own environment. Although living in Botswana, the tracks were recorded in Johannesburg.

And then came Hugh's most radical departure. Using a 24 track mobile studio shipped into Botswana from London, Hugh teamed up with the Soul Brothers, the brilliant Nigerian percussionist Gaspar Lawal and a Fairlight synthesised computer to come up with 'Techno-Bush', an extraordinary mix of American jazz, African pop and electro funk.

A new album, 'Waiting for the Rain' (Jive Afrika), was released last month, a militant and yet upful collection which shows that this South African master is not standing still.

Masekela's appearance at last year's WOMAD/Ashton Court festival in Bristol confirmed the mastery and eclecticism of his music. A brilliant highlight of that event, his return to the West Country is eagerly anticipated. Make a date.



The Pogues ▴

Probably the only band to credit one member on 'tin whistle and beer tray', the Pogues will add an outrageous individuality to this year's line-up. A wild fusion of Irish, country, punk and copious quantities of alcohol, they shortened their name last year from Pogue Mahone, which is Gaelic for some awfully rude act.

Initiated in 1982, when vocalist/guitarist Shane MacGowan, and beer tray exponent Spider played Irish rebel songs at Richard Strange's Cabaret Futura, the band expanded to the six piece line-up thorough the addition of friends, drinking associates and fans of Shane's previous band, The Nips. 'Dark Streets of London' was released in August last year, receiving strong support from the then Rhythm Pals, Peel and Jensen.

A formidable live reputation was built up in London clubs, which has led to a recording association with Elvis Costello. The debut LP, 'Red Roses For Me', captures their raw energy, particularly on such favourites as 'The Boys From County Hell', an explosive mix of traditional music and

modern mayhem. Extensive touring throughout Britain and Europe has confirmed their status as an exciting and unique live act.

Spider comments that this is the first open-air gig the group have done. "I don't think any band can get the same atmosphere as in a little club - but we'll do our best." They've done benefits for other causes, including the GLC and the miners, and give their endorsement to CND. "It's something we support. I don't want to be turned into radioactive dust. The more people are made aware of CND's aims, the better."

The Pogues have been described as playing Irish music that bears the same relationship to the original rockabilly does to country.

It's refreshing, down to earth, honest, and hugely exciting. They've yet to establish themselves as a great commercial success, being considered too over the top in some quarters, but their live reputation grows with every gig.

Third World

Standard bearers for Jamaican music since the late '70s, Third World were one of the first JA bands to move out of pure reggae and use disco rhythms to broaden their appeal. Albums such as 'Return to Addis' and '96' in the Shade' remain fine testaments of their early development but it was the more Americanised 'Now That We've Found Love' (1978) which got them into the charts on both sides of the Atlantic. Originally recorded by the O'Jays and left to languish as an album track, Third World's definitive version made the top ten here and shifted over a million copies in the States. Incidentally the track was recently released and remixed by a certain Paul Hardcastle.

Third World signed with CBS in 1981 at a time when the musical world was recovering from the shock of Bob Marley's death, and scored heavily with 'Dancing on the Floor (Hooked on Love)'. The Reggae Sunsplash that year became a Marley tribute and one of the highlights of the four day event was reserved for the final evening when Stevie Wonder joined Third World on stage for five numbers including an emotional rendering of the Bob Marley classic 'Redemption Song'. Stevie Wonder went on to produce the next Third World album 'You've Got the Power' for which he also wrote two songs. It was a happy marriage, a pumping and lucid blend of reggae and R & B. The band's latest album - 'Sense of Purpose' - is a logical progression of their earlier work, a mixture of socially aware songs together with easily accessible dance tracks.

Accessibility has always been the band's hallmark, something which their old friend Marley always approved of. Main man Ruggs said recently: "Bob was heavily into being free to express yourself. ... He really liked Third World because we fuse lots of different things, lots of different experiences, into our music. You can't suppress the different talents people in the band have - you have to stretch out and use them."

The band have also made a point of recording their records in different places, from JA to Chicago to London. Ruggs: "Third World represents the voice of the people internationally, not just in our own country. It's a music of all forms, be it African or Latin, reggae or funk, R & B or whatever. So I think you actually need to go to all these different places to make the connection."

Green on Red ▽

Green On Red are one of the bands at the fore of what has been touted a renaissance in American rock music. Formed in Tucson, Arizona, they gravitated to Los Angeles and released their first EP in 1982. Like other current US bands the Long Ryders and Rain Parade, they draw on the feel of the '60's but cannot be labelled revivalists. The first LP, 'Gravity Talks' was released on the Slash label in 1983, drawing Doors comparisons that were based more on the moody atmosphere than the musical content. The three piece band were joined by Chuck Prophet IV, (real name) on guitar after the album. Legend has it that he walked through the door, Telecaster and six dollars in hand, and immediately became the fourth member.

Their new LP, "Gas Food Lodging", draws on Creedence, Dylan and the Stones in its crisp guitar work and melodic structure, and the younger Dylan is the comparison that comes to mind on hearing Dan Stuart's voice.





Alexei Sayle ▴

Alexei Sayle makes a welcome return to Glastonbury as guest compere on the main stage. Having accidentally drifted into fringe theatre after the obligatory succession of odd jobs, Alexei became compere at London's Comedy Store in 1979, intimidating audiences and performers alike with his acidic wit and ill-fitting suit. After a year he became a co-founder of the Comic Strip, whose forays into TV with 'The Young Ones' and the Channel Four 'The Comic Strip Presents...' series have put the team at the fore of British comedy.

Alexei's ferocious live show, first given prominence at 'The Secret Policeman's Other Ball' has enabled him to break away from cult status to being able to fill large halls throughout the country. His radio shows have won him awards and last year Methuen took the decision to put him into print with 'Train To Hell'. A recent appearance as a goofy interplanetary DJ on 'Dr. Who' must be regarded as the pinnacle of his career so far. Alexei also appeared in the film of 'Gorky Park', which will be followed by the first Comic Strip movie 'Supergrass' this summer, with more big screen roles to follow. Films, TV, radio, a top 20 hit with 'Ullo, John, Got A New Motor?', two albums, a book, Alexei is a man of many talents... (or a man with a good agent)



Robin Williamson ▽

Robin Williamson, born in Edinburgh in 1943, first came to fame as a founder and guiding force of the Incredible String Band. This unique band, lyrical, gentle, evocative, could in no way be described as commercial. And yet between 1965-74 the ISB recorded 16 albums of which eight were chart hits and during that period had more LP chart entries than any other British group apart from Cream, the Rolling Stones, the Beatles and the Who. Williamson's rambling writing style, off beat lyrics and extraordinary voice significantly influenced a whole generation.

After ISB split he continued with literary projects and further extensive touring with his own group the Merry Band. Since 1980 he has been recording and touring basically solo, an approach which allows full scope to his diverse musical and theatrical abilities.

In 1982-83 he engaged in two highly successful collaborations with Geoff Moore, director of the Welsh based mixed media company Moving Being. The second of these was an outdoor production of the ancient Welsh legends at Cardiff and Caernarfon castles called 'Mabingo'. The three hour bilingual spectacular with a cast of 50 featured Williamson's music taped and lived and was filmed for Channel 4. Robin's various projects since then reflect his increasing interest in the ancient folk traditions of the Celtic regions. In the last two years he has released numerous word-music cassettes of classic Celtic material. He also recorded music for 'The Dragon Has Two Tongues', HTV's epic series on Welsh history. During the autumn of '84 he toured a new co-production with Moving Being, 'Prospect of the Sea', a dance-theatre portrait of Dylan Thomas. This will be featured at this year's Edinburgh Fringe Festival. At Glastonbury Robin will perform songs and stories from the days of the Incredible String Band as well as his most recent work and material written specially for the festival. Instrumentation will include Celtic harp, guitar and small pipes. A legend returns.

Clannad ▽

Clannad have been at the forefront of Irish music for over a decade but it was only after their score for Yorkshire TV's 'Harry's Game' that a wider audience came to appreciate their musical excellence and the hauntingly beautiful voice of Maire (pronounced Moya) Brennan. The band consists of Paul, Ciaran and Maire Brennan, whose father Leo is a celebrated Irish band leader, and their twin uncles Noel and Pat Duggan. Since winning a recording contract when the Brennan clan were still at school the group have produced a succession of albums, each one developing the Clannad sound from its roots of Irish folk music to their current status as an outstanding example of the crossover between old and new: Celtic folk melodies colliding head-on with 20th Century synthesisers to often startling effect.

'Theme from Harry's Game' was released in late '82 and reached number five in England as well as charting all over the world. The subsequent album 'Magical Ring' was to stay in the top 50 for six months.

The band consolidated their new found success by touring around Europe before returning to record their second album 'Legend', the soundtrack for the hit HTV series 'Robin of Sherwood'. This album takes their superb vocal harmonies into new territory, varying between eerily unresolved chords, effervescent lightness and 200 l-type choral effects. Hailing from Gweedore on the remote Atlantic coast of Eire, Clannad's fame has now reached across the water to the U.S.A. Their future looks assured and they could prove one of the most memorable additions to this year's Glastonbury line up.

Misty in Roots ▽

Misty, the legendary root outfit from Southall's People Unite setup make a welcome appearance at Glastonbury this year. Out of all the homegrown reggae artists they remain the deepest and most committed spiritually, musically and politically. Their classic 'Counter-Euro Vision' spread their word far and wide, and lead to extensive international touring, in particular the African continent. This year's 'Muso-O-Tunya' LP has already received strong support from John Peel and others, and their 'Wandering Wanderer' single is a breath of fresh air in a current reggae climate where tongue-twisting lyrics and done-over rhythms predominate over musical depth. As a live act, they are peerless, and their melodic strength and feel will provide a positive pulse to the fields of Pilton.





Working Week ▽

Founded by Simon Booth, late of the pastel jazzy Weekend, Working Week have successfully blurred the demarcation lines between soul, jazz and pop. Their first single, 'Venceremos', was less the product of a band than of a number of individuals, headed by Booth and Larry Stabbins, the veteran sax player. Nonetheless, it was an outstanding record, combining a message of resistance with vibrant Latin rhythms.

The second single 'Storm of Light' was less intricate, showing the more bluesy side of their sound. Guest vocalists had been used on both singles, but the addition of Julie Roberts made Working Week into a fully fledged band rather than a project. Although these three are the nucleus of the group, they are joined on stage by many of the best of British jazz and Latin musicians.

The first LP, 'Working Nights' has made the Top 20 showing that there is a market for dance music that isn't dictated to by the click-track. The band even played on the UK version of 'Soul Train', a further indication of their ability to dispense with musical barriers. Prior to the album they released a version of Marvin Gaye's 'Inner City Blues' as a single.

Jazz purists may hedge their bets over Working Week, but then they aren't strictly a jazz band. Theirs is an invigorating collision of styles that is both commercially and artistically successful. Welcome to the Working Week... it won't kill you, but it should thrill you.



Blowzabella ▴

Although Blowzabella fall into the 'folk' category their music encompasses many styles. They formed in 1978 to explore the possibilities of some of the lesser known types of folk instruments and to play traditional music with an experimental approach which includes using some unexpected combinations of instruments, distinctive arrangements of tunes and plenty of self-penned material. A six piece outfit, they play a bewildering variety of instruments: bassoon, hurdy-gurdy, bagpipes, sax, bombard, melodeon, viola d'amore, flute to name but some. They have recorded four albums for Plant Life Records, the most recent being the acclaimed 'Bobbity Shooty'. This includes a track which mixes Western Folk with complex Balkan rhythms - an indication of the band's radically cosmopolitan approach. They are producing a double album length cassette and a book of music and dances later in 1985. Blowzabella have played in clubs all over Britain as well as visiting Canada, Holland, Germany, Denmark and Ireland for major festival appearances. They should make plenty of new friends at Glastonbury.



Roger Chapman

With so many new faces at this year's festival, it's nice to come across one of the people who played the first latter-day Glastonbury in 1971. Roger Chapman was then the singer with Family, whose glass and gravel bluesy voice had pushed the band to the fore of the nascent 'progressive' rock scene of the time. Family were formed in Leicester in 1966 by Chapman, Charlie Whitney and Rob Townsend, with Rick Grech in the first line-up. 'Music In A Doll's House', (1968) established their name, with 'Family Entertainment' (1969) providing their stage favourite, 'The Weaver's Answer'. The band had a couple of hit singles to their name in the next two years. 'In My Own Time', featuring 'Chappo's' manic vocals, and 'Burlesque' with its raw guitar and blues based sound were both songs to cherish. Their live shows were immensely successful, but the band never achieved the big status they deserved, splitting in 1973.

Chapman's next venture at the big time was with Streetwalkers, formed with Whitney again. Their debut, 'Red Card', was a tough album of blues and soul, epitomised on 'Daddy Rollin' Stone' and others. Despite this and another good album in 'Vicious But Fair', Streetwalkers were swallowed up by the arrival of punk in this country. However, trends may come and go, but Roger Chapman's unique voice, excellent taste and penchant for shattering tambourines should always have a place on the scene.

New Model Army ▴

New Model Army cut their musical teeth in the cellars pubs and clubs of their native Bradford and other northern towns in the early 80s. Fronted by the charismatic Slade the Leveller on voice and guitar and featuring a potent rhythm section in Stuart Morrow (bass) and Robb Heston (drums), their name is taken from a different age - when Oliver Cromwell's New Model Army defeated the royalists and established Britain's brief, forgotten period of republican government. A turbulent era, reflected in the band's restless, swirling, aggressive sound.

Their lyrics are the antithesis of safe pop - emotional, controversial and political, they have had one song banned by the I.B.A. and another discussed in The New Statesman!

The band's early, hard core following derives from both their live shows and their success in the Independent charts, where their mini album 'Vengeance' reached number one in May 1983 and remained in the Top 20 for a year. Increasing media coverage and sessions for Jensen, Skinner and Peel combined with intensive gigging created the perfect climate for a major label to step in and provide the necessary commercial muscle for the band to hit a wider audience. EMI won the race to sign them and NMA now have a top 20 single ('No Rest'/'Heroin') and a successful album ('No Rest for the Wicked') under their belts. The band's professed aim is to make audiences feel "anger, joy, glad to be alive, to stir people's hearts, to give them power, to stand against a society based on fear." The discipline and power of their music should achieve at least some of these intentions at Glastonbury.

The Untouchables ▽

A pinch of James Brown, a ladleful of Sly Stone, a seasoning of punky energy, 2-Tone danceability, reggae skanking and blistering horns, all served hot - a main dish of skilled musicianship and R'n'B roots, go to provide the tasty dish that is the Untouchables.

Six sharp dressers from LA, mods and dreads in one swinging combination, they've just had their first UK hit with the punchy 'Free Yourself'. Their mashed-up blend of dance music covers everything from soul to rap, all executed with precise professionalism.

The range of styles that the band can so comfortably cope with has plucked them from bottom of the bill supports in California to ecstatic reviews in Britain in a very short time. They'll cover both 'Green Onions' and the Monkees 'I'm Not Yours' Stepping Stones' with equal verve. With a debut album already recorded in Amsterdam and a biting brass section augmenting the line-up on live dates, the Untouchables may prove to be one of the surprise highlights of this festival.



M·U·S·I·C

SECOND STAGE

This year the Second Stage has moved from the confines of the marquee to the glorious great outdoors. As a result of this, we can now present a wider range of acts, many of whom have already established a large following in this country and abroad. Other acts on this stage have built up a reputation on the club circuit, so we hope that this will be a good opportunity for you to get to know them, and vice versa!

Poison Girls

There won't be any other artistes celebrating their 50th birthday this weekend, so that's one more reason to place Vi Subversa of Poison Girls in a class of one. Although her band have been bracketed with the anarcho-punk set, individuality is at the core of PG's. Sexual freedom and freedom from the tyranny of militarism are two of their dominant themes, best illustrated on the 'Where's The Pleasure' LP. A joyous blend of danceable rock 'n' roll, provocative lyrics and above all, an essential warmth and belief in human potential. The musical styles may vary but the message remains constant and important, which may be the reason that Poison Girls are one of the few bands to survive the punk era with their heads held high. Simultaneously challenging and entertaining, they should win over many new friends on this appearance.

The Jazz Butcher

The Butcher himself is in the English eccentric tradition of Syd Barrett and Kevin Ayres, backed by a band whose proficiency takes them from rockabilly to Velvet Underground sounds and beyond. The band has established itself as a big draw on the club circuit, and more recently in Europe. Live, the combine humour and offbeat asides with an insidious beat that never fails to charm their audience. Last year's LP, 'A Scandal In Bohemia' was critically acclaimed and spent a lengthy sojourn in the independent charts, surprising many listeners with the sheer variety of its sounds. A new mini-LP 'Sex and Travel' has just been released, and it serves as a further showcase of the diverse and original talents of the band.

Somo Somo

Somo Somo were formed in 1984 by Mose Se Sengo a.k.a. Fan Fan, the former guitarist with the legendary Franco and TPOK Jazz. Their music is soukous, the rumba influenced sound of Zaire, which makes demands on your feet.

Fan Fan rehearsed his band for six months before their first gig in October last year. Word spread fast as it became clear that the nine-piece were no more copyists, but had added glorious harmonies to the infectious polyrhythmic guitar that runs through soukous sounds.

Their first album, also called 'Somo Somo' gathered excellent reviews, as did the live shows. Crisp horns, punchy melodies, and high temperature gigs have made the band a potent force on the live scene.



Doctor and the Medics Δ

Through his innovative DJ'ing in the early 80's, the Doctor was the man who put the fun back in psychedelia, and his band is a continuation of that philosophy. Renowned for their covers of Nancy Sinatra's 'These Boots Are Made For Walkin'' and the Sweet's 'Blockbuster',

the Medics have established themselves as one of the more zany and enjoyable acts on the live circuit. Trashy, thrashy and recommended viewing for anyone who appreciates the value of true silliness in music. Musical subtlety is not their strongpoint, but ensuring a wild, unpredictable and fun time is.

Jonathan Richman and the Modern Lovers

Despite a brief dose of international fame in the early 70s when the superb 'Roadrunners' and the quirky 'Egyptian Reggae' hit the charts, Jonathan Richman remains serenely unaffected by the currents of the commercial mainstream. Born and bred in Boston, Mass. U.S.A., his songs reflect those time honoured American concerns - cars and girls, as well as other more esoteric subjects such as icecream, dinosaurs, insects and walking. His approach to songwriting has always been ingenious (not to say ingenious) and last year's acclaimed British tour, with its almost entirely acoustic sound, was both disarming and delightfully entertaining. Charisma is an overworked word, but this man has it. He appeals to his audience for affection, not adulation... invariably he gets both.

Microdisney

Cathal and Sean started Microdisney in Cork in 1980. After releasing two acclaimed singles, they moved to London, and have expanded the band to a five piece. The music on their second mini-LP, 'We Hate You South African Bastards' is a direct contrast to the aggressive title. Comparisons with Syd Barrett the Smiths and their long-time influence Brian Wilson would suggest that people just don't know how to categorise this band, and that is the measure of their originality. It's easy to grasp the rose of the music, but beware the thorns of the words!

The Ya Yas

Containing one Mick Jagger lookalike, hailing from Deptford, and having immaculate taste in soul, the Ya Yas are prime exponents of sweaty R 'n' B. Originally a five piece, they've been augmented on recent dates by the well-respected ex-Q Tips horn section. Where others mess around with the originals in a floundering attempt to be modern, the YaYas realise the value of that authentic sound, and produce a live show that should keep your feet moving and your body aching right through the small hours.

Nikki B Band

Long time favourites on the Bristol circuit, the groups most distinctive asset has always been the raunchy vocals of Miss B herself. Until the end of 1984 the band played a set composed almost entirely of covers, but since Xmas the line-up completely changed. Now a six-piece, comprising two keyboards, guitar, bass and drums, all culled from the best live rock outfits in the area, they've settled with a rock-based style which incorporates some ballads that showcase Nikki's vocal talents.

The Men They Couldn't Hang

Shanhe, the lone female of this five piece, used to play in the Nips with Shane of The Pogues. The common links between the two bands are a love of music that's 'Alive and kickin' and a fondness for alcohol. Together for just over a year, the band have produced one classic single, 'The Green Fields Of France', a cover of Eric Bogle's famed folk number, and have shaken audiences up and down the land with their rampant mix of pop, punk and folk.

Philip Chevron, formerly of first wave Irish punks, The Radiators From Space, produced the single and persuaded Elvis Costello to release it on his Imp label. Sparse and chilling, it seems at odds with the Men's more rumbustious material; for those who only know that song, their cover of 'Rawhide' might come as a shock!

As long as the levels of energy, emotion and enjoyment are high enough, anything goes with The Men They Couldn't Hang.

The Brent Black Music Co-operative

Founded by Leslie Palmer, guiding light behind the Notting Hill Carnival, and Carl Levy of the late, great Cimarrons, the Co-operative put on a 'Rolling Revue' comprising some of Britain's best reggae, soca dub and rap performers. The line-up varies, but their pedigree is impeccable. Members of the Co-op have worked with Misty, the Congoes, Matumbi, the Twinkle Bros. and a host of other luminaries. The performance ranges through dance, poetry, funk and reggae. Together these artists provide a showcase of all styles which has gained them respect throughout this country and abroad.



Asaah Papa & Graffi Jazz Δ

Resident in this country for just over a year, Charlie Asaah Papa is that rare thing - an African with a broad knowledge of Western musical idioms taking his native rhythmic sense and fusing it with soulful melodies, funky boogie and jazzy lines to create a truly multi-national sound. This penchant for fusion is reflected in his choice of band-members for this occasion, being assisted by Ibi Ola from Nigeria and Jennifer Gage from Dominican Republic (vocals, dance) Pete Brandt (bass), Simon Preston (marimba, percussion, congas) and Marco (drums) the local British contingent. Viewers of BBC's RPM TV show will already have had a taste of the man's ability to provide a truly energetic magical performance and he should also be sporting a few guest horn players too. Not to be missed!



Hank Wangford Band Δ

By day he's Dr Sam Hutt, senior medical officer at a London family planning clinic. Rest of the time he's Hank Wangford, unassuming and ebullient leader of Britain's trendiest and most entertaining Country and Western outfit. Many of you may have witnessed Hank being unceremoniously beaten up by NF skinheads at last year's 'Jobs for a Change' concert organised by the GLC. Undaunted Hank and his fine seven piece band have gone from strength to strength, fawned on by the music press and even given the thumbs up by the likes of the Guardian and The Sunday Times. A singing gynaecologist? How could they resist? Although his fame is recent, Hank has been hammering out those hard Texan rhythms for close on a decade. If the critics want to hail him as the leader of the so-called 'cow punk' revival, well that's fine by him. The band can mix styles - anything from be-bop to the close harmonies of their live classic 'Joggin With Jesus' and in Bobby Valentino can boast a lightning fingered fiddler. Their heart and soul remains C and W and Hank will kick cowshit on purists who accuse him of cheapening the often inward looking country scene: "Most people think we're taking the piss out of country music. We're taking the piss out of the presentation and the deep, deep sincerity with which it's delivered and which is so obviously fake. But I love the music and, like everything I love, I have to laugh with it."

Sonido De Londres

Take some hot Latin American dance rhythms, dose in a layer or two of American jazz, shift a few thousand miles east and you have the Sound of London, aka Sonido de Londres, easily the finest British based salsa combo. Although the pop industry has occasionally flirted with salsa (Modern Romance being the best/worst example) its influence remains largely and sensibly resisted any pressure towards commercialism, refusing even to indulge in English patter between songs. As their Colombian singer Louis Dominguez has said: "Before us, Latin bands had adapted specifically to English audiences - we played a pure style and sang in Spanish and got a lot of resistance. People said we'd never get away with it." Luckily the cynics have been proved wrong. The band deliver the music with extraordinary accomplishment and an irresistible spirit. Whatever the language, the message is the same - DANCE!

Mad Professor and the ARIWA Posse

After his murderous dub mixing with Restriction last year, the Mad Professor returns with a showcase of talent from his own ARIWA label. Amongst the predominantly women led lineup we are promised Black Steel, Sandra Clause, Wild Bunch, Sister Audrey, Lorna G and Ranking Ann. Lorna G and Ranking Ann are fine examples of Women MCS taking the male toasters on at their own game, with style and hard-hitting lyrics. Ranking Ann's 'Kill the Police Bill' was one of the best records of last year, and with the ARIWA musicians in attendance, we can expect a wicked set. The Mad Professor's excursions into the outer realms of dubonics have made his own LP's statements of the art, and likewise you are warned: this show is not to be missed!

Black Roots

Roots reggae exponents Black Roots hail from Bristol and will be familiar to many of you after their regular slot on the recent BBC comedy series The Frontline. The band have been going for over five years and in that time have released a series of fine singles and albums. If record sales have never quite pushed the band into the top league, they are nevertheless one of England's most prolific and popular live outfits. They have played all the major colleges and clubs in the U.K., Holland, West Germany and Ireland and have supported, amongst others, UB40, Linton Kwesi Johnson, Steel Pulse and The Thompson Twins. An eight piece who produce a clear, melodious, beautifully harmonised sound, Black Roots will doubtless win over plenty of new fans at this, their second Glastonbury appearance.

Eduardo Nlebla and Antonio Forclone

Although they're often described as a flamenco guitar duo, Eduardo and Antonio's sound is more than just that. They see themselves as providing a fusion of styles, and view this festival as a tremendous opportunity for an exchange of musical ideas. They came to London a couple of years ago, and have built up a reputation as exhilarating performers, investing in their instrumental music with an accessible warmth that is rare amongst such talented virtuosos. Their obvious enjoyment of their music is quickly communicated to an audience, and don't be surprised if you see some other guitarists spellbound at the side of the stage! They mix their own compositions with established guitar favourites such as the Concerto de Arejunez, all to the same enthralling effect.

The Happy End

Fitting loosely into the 'improvised jazz' bracket, The Happy End are a big band in the true sense of the word, with over 20 members and an enormous repertoire of songs. Their sources are diverse: from Kurt Weill and Hans Eisler (who set Bertolt Brecht's words to music in the 1930s) to labour and spiritual songs from America. After fairly ramshackle beginnings in 1983, the band have tightened into a powerful and swinging unit although they retain an exciting rough edge. Always politically inspired, The Happy End has recently added to its songs and tunes from countries currently engaged in the struggle against imperialism, notably Chile, or, as in the case of South Africa, against apartheid. Their strident and evocative approach to performance never fails to stir a strong response from their audience.

Toxic Shock

Toxic Shock are a 2 women outfit based in Birmingham who have taken the anarcho/feminist flag out of the basements of squatland and draped it successfully across the country on tours with the Nightingales and Poison Girls. Their secret is a sparse landscape of sax and bass that their voices weave around that can encompass all manner of styles.

Blue Aeroplanes

A frenetic, frantic collage of music and poetry, dancing and occasional chaos, the Blue Aeroplanes line-up has been fluid and ever-changing since their formation from the remnants of the Art Objects three years ago. Led by Sheffield born wordsmith Gerard Langley, they have established themselves as one of Bristol's most challenging and inventive bands. Vinyl releases include the album 'Bop Art', and more recently, the wonderfully indefinable single 'Action Painting'. Combining a heady 60's eclecticism with the driving energy of punk, they may be the ultimate folk group for the 90's!

Solstice

Solstice are the archetypal 'festival band'. They made their name by constantly touring the country in their battered bus, taking in just about every outdoor gathering of more than a dozen people. The band's membership has been fairly constant for the past few years, although they do seem to wear out female lead vocalists at an alarming rate. An early setback to Solstice's career was a Sounds cover feature which proclaimed them to be spearheading the 'folk-rock revival', but they recovered sufficiently from this to produce a self-financed album, 'Silent Dance', which was released last year.

Blurt ▽

"No wave free punk jazz pogo trio" is how Ted Milton recently described his extraordinary band whose cult status stretches from the Berlin Wall to mid America. It's sad comment on the British disease of fitting bands into easily defined musical categories that this Stroud-based outfit have never made a significant dent on the national consciousness. Ted and his fellow travellers remain undaunted, touring with almost obsessive regularity and playing anywhere that'll have them. In case you've managed to miss them, look out for Mr Milton's screeching sax, incomprehensible vocals and alarming facial mannerisms, ably backed by inventive keyboards and metronomically simple drums.



Ova

Jana Runnalls and Rosemary Schonfeld formed Ova in 1976. Their feminist approach is central both to their attitude and their sound, which ranges from blues and folk through to jazz and Afro-Brazilian music. They have played at women's festivals throughout the world and have maintained a regular presence on the feminist and alternative theatre circuit in London.

Although they are only a duo, they play a wide variety of instruments from guitars and drums through to clarinets, flutes and percussion. Their voices have been described as additional instruments, producing sounds that are distinctly female but very rarely 'feminine'. They released a cassette of their early material in 1979, and an album, "Out of Bounds" in 1982 on Stropky Cow Records. This is by turns delightful and startling, an agile blend of music and politics, filtered through unique and challenging arrangements.



Chevalier Brothers Δ

Formed as a busking unit in Camden, London, in 1982 by sax player Raymondo Gelatto and guitarist Maurice Chevalier, the Chevalier Brothers have grown fast in the last three years, both in terms of line up and reputation. After winning a busking competition at the Camden Palace late in '82, the duo joined ranks with Roget Beaujolais on vibraphone. They were soon adopted by the London music circuit proper, playing in pubs and clubs with guests providing the rhythm section. The media - particularly John Peel, Capitol Radio and N.M.E. - gave the combo a healthy push in '83 and Clark Kent (double bass) and John Piper (drums) completed the line up. 1984 saw the release of their first single 'One More Drink Bar Tender', a number of TV appearances and some dates in Europe. No less than 150 gigs in that year tightened the combo into a potent live act and their second single 'I Like 'em Fat Like That' and debut album 'Live and Jumping' both made an impact on the independent charts. Their influences range from straight jazz through to rockabilly. Above all, these jivin' cats are fun. Get your dancing shoes ready...

Son of Kolo

Son of Kolo originally formed for the 1984 Ashton Court/WOMAD Festival where it appeared with three drummers, strings and high-tech keyboards and the largest horn section ever seen. It was an artistic success, a financial disaster and disbanded immediately. Undaunted, the band's leader Pete Brandt has got another group of outstanding musicians together especially for Glastonbury. Aside from Pete on bass and banjo, it features Martin Veysey (back from a world tour with the Stranglers) on cornet and tutti frutti, Dawson Miller (ex Sade/Dr John) on hand percussion, Kim Burton (Working Week) on piano accordion and the legendary Mr X on drums and guitar.

DOMUS

Domus is a brilliant and unconventional group of young classical musicians who have created their own portable concert hall in order to present chamber music in an informal and exciting setting.

At Glastonbury, they will be performing masterpieces by many of the great composers, Mozart, Beethoven and Brahms among them. The concert will start at 4pm and continue through the evening with intervals. The four regular members of Domus will be augmented by a number of guest musicians to perform larger-scale works.

The Piano Quartet Domus have been playing together since 1979, and have been recognized as one of the most talented and innovative ensembles in the country. They first made their reputation playing concerts in their own portable concert hall, a geodesic dome seating two hundred people, with which they tour in the summer months. With the dome they have visited Berlin and Hamburg, and performed at venues ranging from international festivals such as those in Bath, Cheltenham and Bracknell, to village greens and city parks.

Krysia Osostowicz (violin) was a student at the Yehudi Menuhin School and at King's College, Cambridge, where she studied History of Art. She then studied for two years in Salzburg with Sandor Vegh, and has worked as his teaching assistant at the International Musicians' Seminar in Cornwall. As a soloist she has appeared throughout England, including performances at the Queen Elizabeth and Royal Albert Halls, and now divides her time between solo and chamber playing. She is a member of the Endymion Ensemble and Gemini.

Robin Ireland (viola) was born in London in 1954, and studied at Cambridge University and at the Eastman School of Music in Rochester, New York. His teachers included Frederick Grinke, Sandor Vegh and members of the Cleveland Quartet. Equally at home on the violin and viola, he has been leader of the Las Palmas Symphony Orchestra and solo violist with the Deutsche Kammerakademie. In addition to his work with Domus, Robin gives recitals, is a member of the string ensemble, Divertimenti, and of both the Caird and Poole Oboe Quartets.

Timothy Hugh (cello) was born in 1960 and studied medicine and Anthropology at Cambridge University. His cello teachers included Aldo Parisot, William Pleeth and Johannes Goritzki. He has won numerous awards and made solo tours of the U.S.A., Brazil, France, Germany, Italy and Holland, and in 1984 of Australia and Korea. He has performed concertos with the Dallas and Bournemouth Symphony Orchestras and with the B.B.C. Welsh Symphony Orchestra for broadcast on Radio 3. He records with Nimbus records, holds a teaching post at the Birmingham School of Music, and joined Domus in 1983.

Susan Tomes (piano) is a graduate of King's College, Cambridge, where she was the first woman to study music, and also studied in Paris, America and Canada. Her work now centres on chamber music, and as a member of various duos and ensembles she performs regularly in Europe and America. She broadcasts frequently for the B.B.C. both as soloist and in ensembles, is a regular participant at the International Musicians' Seminar in Cornwall, and has made a record with the violist Thomas Riebl

ACOUSTIC STAGE



Due to the popularity of last years Acoustic Stage we have opted for a larger marquee. More seating space, a bar and kitchen will all be under one roof.

This year we have The Albion Band, Tir Na Nog, from Ireland, Adinkra, Afro-Caribbean dance music, Johnny Coppin, and many more. We have lunchtime classical music, Chilean folk music and crazy ceilidh dancing! Those of you who were here last year will remember charging out of the marquee and back in the other side! Breakfast T.V. will be rolling again for kids every morning - who knows what budding talent we'll discover!

The Mendip Stage Band, a schools Brass Band will give us Glenn Miller, and a fine selection of singers and performers will give us their view of the world.

And last, but not least, is the Nightclub, starting at midnight and continuing until we run out of performers or fall asleep! Known as Club Pistachio last year, we have yet to find out what it will be called this year! See you all there!

Tir Na Nog

Carlow-man Leo and Sonny from Wicklow met in Carlow in 1970. They decided to move to London and play together to help each others prospects of solo careers. However, they were soon creating a good impression as a duo. They called themselves Tir Na Nog and had little difficulty in being signed to Chrysalis Records in London.

Their first album "Tir Na Nog" featured thirteen songs including such excellent tracks as "Daisy Lady" and "Picadilly". This album as both their following albums featured more or less 50% input from both writers. The songs were very much finished items, personal endeavours - then the duo would work on them. Their first album was very well received in Britain and Ireland and sold well. They then went to tour with bands such as "The Who", "Jethro Tull",

"Procul Harum", "Steeleye Span", "T-Rex" and played many gigs with "The Ground Hogs" and "Supertramp" (with Supertramp they would decide on the night who's turn it was to play last).

Tir Na Nog's second L.P. was "A Tear and a Smile", a nine song L.P. featuring songs such as "The Lady I Love" (which was released as a single), "So Freely", "Lady Ocean" and "Two White Horses" and stands as the band's most highly acclaimed album. A trip to the U.S.A. followed (Winter of '72) where they played with "Procul Harum" and did some club dates with Tom Rush and others.

Their third and final L.P. was "Strong in the Sun" (the title track was to become their best known single) featuring songs such as "Free Ride", "In the Morning" and "Cinema". "Cinema" exposed a rockier side to Tir Na Nog which is nearer to their present material than any of their previous songs. Following this L.P. the band returned to Ireland and soon after, in the Summer of '74, the duo split up.





THE WOMAD FESTIVAL

In 1982 an unprecedented event occurred. Over three hundred groups, dancers and musicians from all over the world came together in Somerset for a festival called A World of Music Arts and Dance - the WOMAD Festival for short. Among many other U.K. artists, Peter Gabriel, Echo and The Bunnymen and Simple Minds performed alongside - and sometimes with - groups such as the Drummers of Burundi, Tian Jin from China, Sasano Mulyo from Java and the U.K.'s own Ekome Dance Company. Audiences and press alike were unanimous in applauding the festival as an outstanding artistic and educational success. The Guardian had this to say: 'The WOMAD Festival offered a stunning range of performers, a melting pot of international styles. It was marvellously organized, and the music turned this into a magical event.'

The aim of the WOMAD Festival is to present traditional and contemporary non-European music and dance to a wider U.K. audience, by bringing together popular western groups and singers with top artists from all over the world. Since 1982 WOMAD has offered music and dance from twenty six different countries.

The original idea for the festival came from Peter Gabriel, and as a result of Peter's continuing support, in July 1983 Capital Radio sponsored a two-week WOMAD event at the Institute of Contemporary Arts in London.

1984 saw WOMAD's registration as an educational charity: the WOMAD Foundation. Established to further the aims of 1982's Festival, the Foundation now produces multi-cultural educational resources and promotes regular concerts in Bristol. Bristol was also the venue for last summer's Festival, which was held as part of the annual Bristol Community Festival.

For 1985, at the invitation of Essex County Council, the WOMAD Festival is moving to a sea-side site on an island in Essex called Mersea. WOMAD '85 promises to be the most exciting Festival yet!

1985 WOMAD FESTIVAL FRIDAY 19TH - SUNDAY 21ST JULY

Mersea Island in Essex will provide an idyllic setting for a full and active WOMAD weekend of international music, dance, workshops and food. Nineteen countries will be represented at the event, and the programme this year has an especially strong line-up of artists from Africa.

Mersea Island is only ninety minutes from London - by car or train - and is just ten miles south of Colchester. The site itself is directly beside the sea, skirted by sandy beaches, and offers a range of de-luxe facilities including a serviced camp-site with flush toilets and a cafeteria, outdoor and indoor stages and a late-night club tent.

The club tent will offer workshops in jazz, dance, drumming, guitar and voice, late-night dancing, live performances and surprise guests. Additionally, the festival site offers a theatre and comedy stage, with entertainment for children during the day, and a Sound Adventure Playground installation where all-comers are free to experiment with the robust 'sound sculptures'.

Advance tickets and further information about this event are available from the WOMAD stall in the Market Area.

Public Transport

from London: there are frequent trains from Liverpool Street to Colchester station and regular coaches from Victoria coach station to Colchester bus station. There will be a special bus service operating from both of these destinations to the festival site on Mersea throughout the weekend.

from elsewhere: there are regular train services to Colchester from Ipswich, Norwich, Great Yarmouth and the ferry terminals at Harwich and Felixstowe. Direct coach services operate from Birmingham, Bradford, Cambridge, Cardiff, Coventry, Ipswich, Leeds, Luton, Northampton, Oxford, Peterborough and Sheffield. If you are travelling by train or coach from anywhere else, you should travel via London.

By Car

Colchester is situated on the A12 London to Norwich Road, the A120 from Hertfordshire and the A604 from Cambridge. Once in Colchester, you should take the B1025 Mersea Road from the town centre which leads directly to the festival site.

1985 W.O.M.A.D. FESTIVAL

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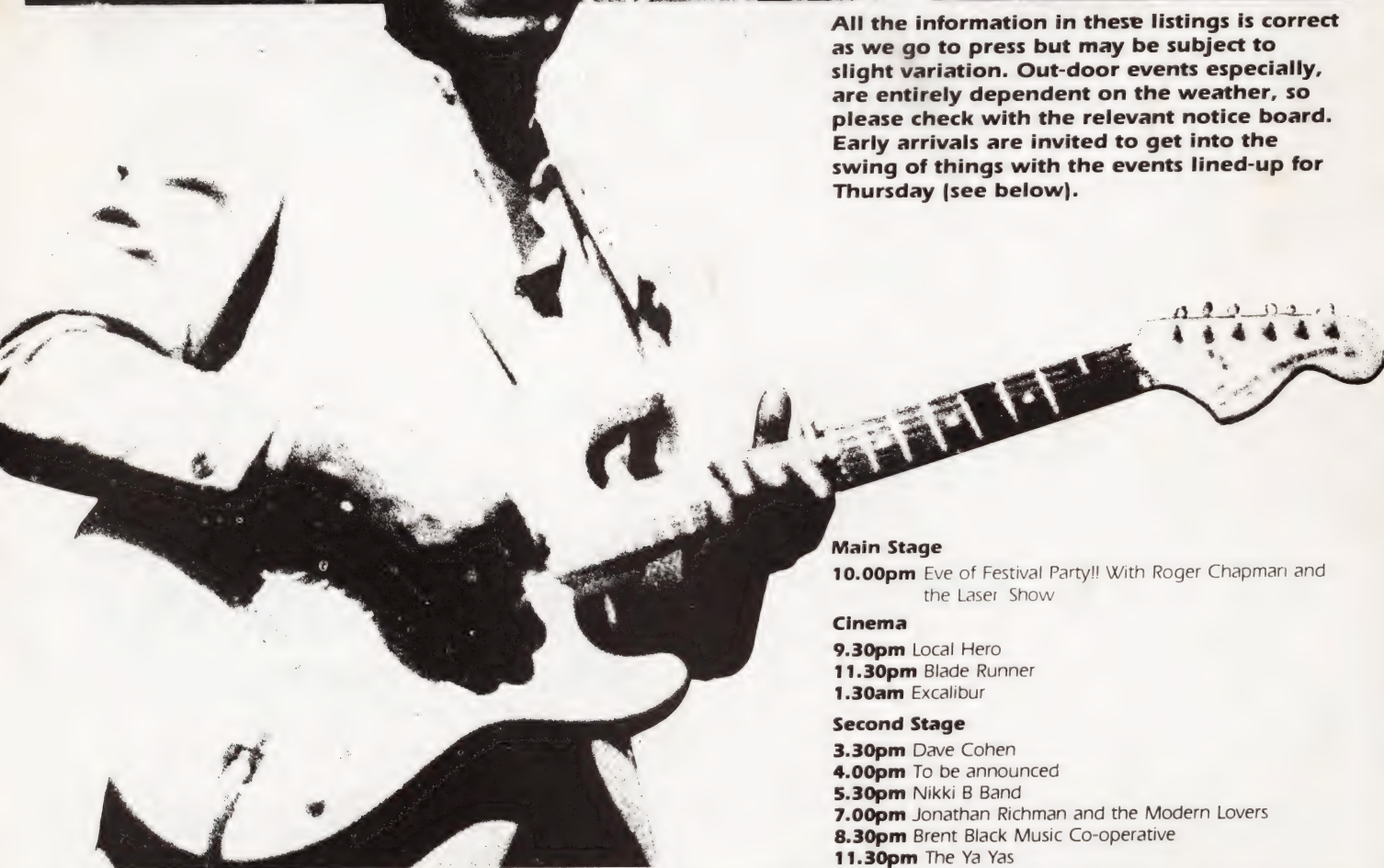
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E·V·E·N·T·S



All the information in these listings is correct as we go to press but may be subject to slight variation. Out-door events especially, are entirely dependent on the weather, so please check with the relevant notice board. Early arrivals are invited to get into the swing of things with the events lined-up for Thursday (see below).



Main Stage

10.00pm Eve of Festival Party!! With Roger Chapman and the Laser Show

Cinema

9.30pm Local Hero
11.30pm Blade Runner
1.30am Excalibur

Second Stage

3.30pm Dave Cohen
4.00pm To be announced
5.30pm Nikki B Band
7.00pm Jonathan Richman and the Modern Lovers
8.30pm Brent Black Music Co-operative
11.30pm The Ya Yas

1 2 3 4 5 6

	M·U·S·I·C	M·U·S·I·C	M·U·S·I·C	T·H·E·A·T·R·E	T·H·E·A·T·R·E	C·H·I·L·D·R·E·N
	MAIN STAGE	SECOND STAGE	ACOUSTIC STAGE	MARQUEE	CABARET	CHILDREN'S WORLD
10AM ▶			BREAKFAST T.V. FOR KIDS	MANA LIVE		
11AM ▶		DAVE COHEN		DAVE STEPHENS ZIPPO AND CO.		GOFFEE
12AM ▶	THE UNTOUCHABLES	SOLSTICE		KEITH CHRISTMAS HAMMER AND SICKLE		STOMPY
1PM ▶			CEILIDH WITH THE EXTRA HOT MANGO CHUTNEY BAND	JAMIE BURNS McGRUTHER TRESTLE THEATRE COMPANY	SPAGHETTI BROS.	SCRATCH ORIGINAL MIXTURE
2PM ▶	THE POGUES	JONATHAN RICHMAN AND THE MODERN LOVERS		EDGAR ALLEN POET TRESTLE - Part 2 WENDY BUONAVENTURA	RONNIE & JOHNNY	UNICORN THEATRE
3PM ▶		BLUE AEROPLANES	PETE BERRYMAN	IAN SAVILLE CLAIRE DOWIE		ROSY
4PM ▶	DIANA FRANCIS (S) BOOMTOWN RATS		DIB JAK	SENSIBLE FOOTWEAR FOOL ON A SHOESTRING BURNS & NUNN	FLORENCE & THE STUNTMEN MARCELINE AND SYLVESTRE	CIRCLES STOMPY MARCUSA
5PM ▶		SON OF KOLO	NIK PICKET	ATTIC THEATRE COMPANY		
6PM ▶	POLLY WOOLLEY (S) THIRD WORLD	EDUARDO AND ANTONIO	POOR BOYS IN PERIL		RONNIE AND JOHNNY	
7PM ▶		EL SONIDO DE LONDRES	THE GLEE CLUB	MARIA TOLLY NAFF CABARET	RA RA ZOO	
8PM ▶	KING			THEATRE ROTTO		
9PM ▶		BLURT	THE ALBION BAND	JEREMY HARDY AKIMBO		
10PM ▶	JOE COCKER	SOMO SOMO		KGB	ZAP CLUB VIDEO POPTICIANS	ELECTRIC DREAMS
11PM ▶			JOHNNY COPPIN & PHIL BEER	DOMINICK AND YUM YUM TIC TOC THEATRE	ROY HUTCHINS PODAMOVSKY	
12PM ▶		BLACK ROOTS			SKINT VIDEO ERIC THE ROADIE	THE BOUNTY
			NIGHT CLUB	ARNOLD BROWN		
1AM ▶				PROFESSOR PANIK THE GREATEST SHOW ON LEGS		
2AM ▶						METROPOLIS
3AM ▶	(S) Indicates Speaker	Compere: Dave Cohen		For out-door theatre events please check with the relevant notice board.	For details of all the above performers, see separate programme available free at the big top.	

7

C·I·N·E·M·A

MARQUEE

1 2 3 4 5 6

	M·U·S·I·C MAIN STAGE	M·U·S·I·C SECOND STAGE	M·U·S·I·C ACOUSTIC STAGE	T·H·E·A·T·R·E MARQUEE	T·H·E·A·T·R·E CABARET	C·H·I·L·D·R·E·N CHILDREN'S WORLD
10AM ▶				MANA LIVE		
			BREAKFAST T.V. FOR KIDS			
11AM ▶	BLOWZABELLA			DUSTY AND DICK		
				JOHN PERKINS AND SUSAN SINCLAIR		GOFFEE
				HIT AND RUN		MARCUSA
12AM ▶		OVA		AKIMBO	MARCELINE AND SYLVESTRE	STOMPY UNICORN
1PM ▶	JOAN RUDDOCK (S) NEW MODEL ARMY		THE NAFF-TONES	EDGAR ALLEN POET ATTIC THEATRE COMPANY	RONNIE & JOHNNY	ROSY
2PM ▶		THE HAPPY END	TONY JENNER			
				MARIA TOLLY	BERT HOLLOCKS	SCRATCH
3PM ▶	PAULINE BLACK (S) WORKING WEEK	EDUARDO AND ANTONIO		ZIPPO AND CO.		
			RORY MCCLOUD	NORMAN LOVETT	THE POPTICIANS	UNICORN
4PM ▶		STEVE PAYNE & GUESTS		TRESTLE THEATRE COMPANY	ROY HUTCHINS PODAMOVSKY	STOMPY ORIGINAL MIXTURE
			LLAIMA		SKINT VIDEO	
5PM ▶	ASWAD	GREEN ON RED	THE SCREAMING AB- DABS	PAUL DAVIES		
6PM ▶					ERIC THE ROADIE	
			JAMES CANN	SENSIBLE FOOTWEAR	RORY MCLEOD	
7PM ▶		TOXIC SHOCK			RONNIE AND JOHNNY	
	MIDNIGHT OIL		FOREST HILL BILLIES	JOOZ KEITH CHRISTMAS		
8PM ▶		POISON GIRLS		THE GREATEST SHOW ON LEGS		
					KEVIN SEISAY	
9PM ▶		UROK	CEILIDH WITH ARRON PILOT	BURGLARS DOGS		
	THE STYLE COUNCIL	THE ARIWA POSSE		ARNOLD BROWN	ZAP CLUB VIDEO	MARQUEE
10PM ▶				KOSH	RA RA ZOO	ROMANCING THE STONE
11PM ▶	IAN DURY AND THE BLOCKHEADS			KEITH ALLEN AND BANDWAGON '85		
		ASAAB PAPA & GRAFFI JAZZ		INSIDE OUT THEATRE COMPANY		TOP SECRET
12PM ▶			NIGHT CLUB			
1AM ▶				CHRIS LYNAM		PARIS, TEXAS
2AM ▶				THEATRE ROTTO		
3AM ▶	(S) Indicates Speaker	Compere: Dave Cohen				

7

C·I·N·E·M·A

MARQUEE

ROMANCING THE STONE

TOP SECRET

For out-door theatre
events please check
with the relevant
notice board.

For details of all the
above performers, see
separate programme
available free at the
big top.

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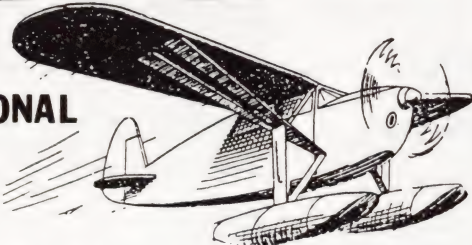
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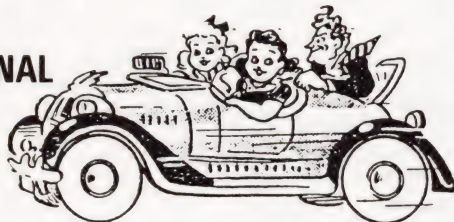
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Brussels	£20	£39	Geneva	£38	£68
Berlin	£37	£69	Florence	£57	£108
Hamburg	£40	£70	Glasgow	£7	£13
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Quest for Fire

Everett McGill Ron Perlman Rae Dawn Chong

Directed by: Jean Jacques Annaud

The future began 80,000 years ago when fire was primitive man's most prized possession. He lived by it and killed for it. For of all his discoveries before he became truly civilized, Man's discovery of fire was the single most important event in separating him from the animals. Only the tribe that knew how to create fire would survive.

Excalibur

Nigel Terry Nicol Williamson Helen Mirren Nicholas Clay Cherie Lunghi

Directed by: John Boorman

The story of Arthur from the moment he draws the enchanted sword from its granite sheath through the golden age of Camelot. And as Merlin, his guide and mentor, prophesied, when Arthur lies mortally wounded, the sacred sword and symbol of his reign will survive to await a once and future king.

Local Hero

Burt Lancaster Peter Riegert Denis Lawson Peter Capaldi Fulton Mackay

Directed by: Bill Forsyth

Colour Standard PG 111 mins

Felix Happer, keen astronomer and chairman of a giant American Corporation, is negotiating to site an oil refinery around a remote Scottish coastal village. Young executive MacIntyre is sent over to close the deal. He soon succumbs to the gentle rhythms of the place and the deal remains unclinched. On the night that the final settlement is expected to take place MacIntyre sees the spectacular Aurora Borealis and phones his boss. Unfortunately, territorial rights over the beach have belonged to the local beachcomber's family for hundreds of years. Ben, the present holder, refuses to sell. Happer arrives and, anxious to linger over the heavenly display, hurries into Ben's shack to bring the business to a swift conclusion...

Top Secret

Val Kilmer Lucy Gutteridge Omar Sharif Jeremy Kemp Warren Clarke

Directed by: Jim Abrahams/David Zucker/Jerry Zucker

Colour Standard 15 90 mins

The East German High Command plans the reunification of East and West Germany - by force. Scientist Dr Paul Flammond is imprisoned and blackmailed, by threats to kill his lovely daughter Hilary, into creating a new secret weapon. A British agent is trying vainly to locate the prisoner. The arrival of American rock star Nick Rivers precipitates a series of hilarious counter measures. Nick and Hilary join forces and contact the local Resistance Movement, whose leader is an old friend of Hilary's. An attack by the East Germans on the Resistance HQ fails and a daring raid is mounted on Dr Flammond's prison...

Silkwood

Meryl Streep Kurt Russell Cher

Directed by: Mike Nichols

Karen Silkwood died under mysterious circumstances on November 13th, 1974, as an employee of the Kerr McGee nuclear facility in Cimarron, Oklahoma, she had had to endure the humiliating and painful cleansing procedure required after being contaminated. Becoming active in the union, Karen was urged to obtain evidence that safety regulations were being recklessly ignored and incurred the distrust of both management and her fellow workers, who feared their jobs were threatened. When she became contaminated for a second and, then, a third time, Karen, alarmed for her safety, agreed to produce the evidence she had obtained. The next evening she left a union meeting in her car to meet a reporter from the New York Times.

Over the Edge

Starring: Matt Dillon, Michael Kramer

Directed by: Jonathan Kaplan

Based on a true story, released in 1979 and considered so inflammatory that no American cinema manager would touch it. In Californian middle-class suburbville, the kids are bored. When one of their number is shot by a redneck cop and when they discover that the youth club is to be demolished for development, they rise to violent rebellion. Credible, pacey and refreshingly free of moralising, this is an excellent and much underrated film. Cheap Trick, The Cars, Little Feat and the Ramones are on the soundtrack.

Comedy and Adventure films are the feature of this year's Cinema Programme and will be enhanced by the use of 35mm films, which give greater definition and a much brighter picture.

All the films start at 9.30pm this year, dusk permitting.

We regret that the tent will have to be emptied and closed up at the end of each evening's show, so that it can be prepared for the next morning's events.



Blade Runner

Harrison Ford Rutger Hauer Sean Young

Directed by: Ridley Scott

Colour Scope AA 116 mins

Early in the 21st Century four non-human Nexus 6 replicants have killed the crew of a space shuttle and returned to Earth to pass as humans. Blade runner Rick Deckard,

with the ability to detect non-humans, is sent to find and eliminate them. From the moment that he meets the beautiful replicant, Rachael, with whom he is soon to find himself falling in love, Deckard is involved in a desperate pursuit of his quarry through the teeming city. As the reason for the replicants' action becomes apparent, Deckard faces a terrifying confrontation with their leader...

The Bounty

Mel Gibson Anthony Hopkins Laurence Olivier Edward Fox

Directed by: Roger Donaldson

Colour Scope 15 133 mins

The Bounty sailed from England on 23rd December, 1787, to bring breadfruit plants from Tahiti to the West Indies. Savage storms foiled Captain Bligh's attempt to sail around Cape Horn. The vessel at last reached Tahiti, where the crew soon formed attachments to the beautiful native women. His men's slackness infuriated Bligh and three deserters were brought back and flogged. Princess Mauatua was carrying Fletcher Christian's child but he bade her a sad farewell. Bligh's decision to sail around the Horn again aroused the crew to mutiny. Led by Christian, they seized the Bounty and cast Bligh and his few loyal followers adrift in an open boat...

Electric Dreams

Lenny Von Dohlen Virginia Madsen Maxwell Caulfield Bud Cort

Directed by: Steve Barron

Colour Standard PG 111 mins

Miles Harding, an aspiring young architect with an ambition to invent an earthquake-proof brick, buys himself a home computer. When he falls in love with Madeline, the independent young musician in the upstairs apartment, he is too shy to make his feelings known. Then Miles hits upon the idea of programming his computer to compose music with which he can impress Madeline. All goes well - until the computer also falls in love with her...

Romancing the Stone

Michael Douglas Kathleen Turner

Directed by: Robert Zemeckis

Colour Scope PG 105 mins

Romantic/adventure novelist, Joan Wilder, believes that a man like 'Jess', her fantasy hero, exists somewhere for her. A frantic telephone call from her sister starts her on a journey to deliver a treasure map to kidnappers in Colombia. Trapped on an isolated mountain road by a corrupt Colombian federal agent, she is rescued by Jack Colton. Here, in hunting gear and brandishing a Winchester, is Joan's 'Jess', come to life. Jack, however, is more down-to-earth. A deal is struck and the pair go off into the jungle. Here, on the run from assorted unsavoury characters, Joan is plunged into a hazardous, real-life adventure...

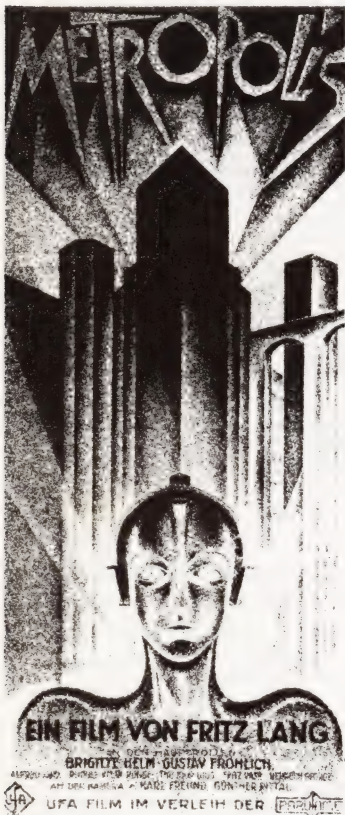
Parls, Texas

Harry Dean Stanton Nastassja Kinski Dean Stockwell Hunter Carson

Directed by: Wim Wenders

Colour Standard 15 144 mins

Walt flies to the Mexican border to collect the brother he believed dead. Travis had arrived out of nowhere in a state of collapse. Four years ago Travis' 3-year-old son Hunter had been left with Walt and his wife and both father and mother, Jane, had vanished. Travis will not discuss the last four years but his condition improves rapidly and, once reunited with Hunter, father and son gradually come to accept each other. Travis, however, is driven to search for Jane, believing she is somewhere in Houston. Hunter, too, wants to find his mother. Together they drive back to Texas...



Metropolis

2020 AD: the upper classes live in luxurious idleness, the workers in near slavery. Freder, son of the ruler of Metropolis, falls for the saintly Maria, spiritual leader of the lower orders. Meanwhile, the evil Dr Rotwang is building a robot Maria in order to incite the proletariat to revolt... This is Fritz Lang's 1927 classic like you've never seen it before. Cut and re-edited down to half its original length by Giorgio Moroder, the film has been colour-tinted and given a modern soundtrack (Freddie Mercury, Pat Benatar, Bonnie Tyler, Adam Ant). Characterisations are altered and the plot is afforded a deal more pace and accessibility. The apocalyptic vision of Lang is given a ravishing modern sheen which works surprisingly well.

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Derek Brimstone • Neil Lewis • Colin Scot • Mike Silver • Jim Couza
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C·H·I·L·D·R·E·N

This year the overriding theme of the Childrens Area is one of participation. We have concentrated on and expanded the workshops to include a wide-ranging variety of projects such as: ethnic mask making, puppets, pottery and clay, beads, giant cardboard cut-outs, face and body painting, mazes, yoga, theatre, fantasy, drumming and percussion, circus skills and last but not least belly dancing!

We have a large variety of Inflatables including a giant multi-colour log cabin with smoking chimney stack called The Happy House.

There is also our usual assortment of theatre shows, puppet shows and clowns including a show on wheels, a trampolining comic gorilla and a walking tree.

We will also be a lot more colourful this year with such additions as the Cornish Miracle Theatre Company's bright yellow pyramid marquee and Goffee's blue and yellow striped Little Big Top.

The Great Goffee and his Circus
DDA Circus of Wales with lots of audience participation, laughter and a little something different.

An old favourite, **Rosy the Clown**, with the Dozy Rosy Show, how Rosy became a magic clown and the magic lands she visited with mime, acrobatics, magic and juggling.

Also, **Scratch, Stompy the Clown** with stories especially for the Under-Sixes with puppet characters, music and mime.

Then we have **Marcuza and his Comic Gorilla** who may even be persuaded to perform his tricks on the trampolines.

Unicorn Theatre are back once again with yet another new show 'Topsy Turvy' the madcap adventures of Tim and Tina, milkman and milkwoman and the amazing Topsy Turvy. Can they discover the whereabouts of the illusive computot?

Circus Minimus are returning to introduce children to circus skills and then help them to perform their own show.

Childrens World Playbus specialising in crafts with beads.

Bristol Scrapstore will be leading junk into music and fantasy workshops.

Professor Panic returns with his Magic Box Walkabout and his Puppet Performance Workshops in which kids are let loose in a chest of puppets and perform their own fantasy.

Original Mixture with another new show.

Stepping Stones Montessori School will be supervising the Under-Sixes Area, which will be fenced in once again to keep us big kids out.

Circles Travelling Show with their gentle clown fantasy plus a show on wheels.

We have three areas of entertainment running together - games, workshops and theatre. The Games and Workshops will follow the same schedule on each day as listed below, for the theatre programme, please turn to the listings pages.

GAMES

10:00 - 12:00 Inflatables
12:00 - 1:00 New Games
1:00 - 3:00 Inflatables
3:00 - 4:00 New Games
4:00 - 6:00 Inflatables

Running continuously throughout the day are: Happy House, miniature train, and trampolines.

Lost Children:

Lost children will be cared for in the **Lost Childrens Tent**, but only until 8pm each evening when they will be taken to the **Welfare office**, (Site Plan Ref. W). Parents are asked to come and find their strayed offspring before this time.
The childrens world takes a lot of supervising and ANY OFFERS OF HELP WILL BE GRATEFULLY RECEIVED, even if it's only a couple of hours each day.

WORKSHOPS

10:00 - 12:00 Nicada Puppet Workshops
10:00 - 12:00 Masks
10:00 - 12:30 Body Painting (Face Pack)
11:00 - 12:00 Yoga & Belly dancing
11:00 - 1:00 Theatre Workshop (Cornish Miracle Co)
1:00 - 3:00 Masks
2:00 - 4:00 Nicada Puppet Workshops
2:30 - 5:00 Face Pack
3:00 - 4:00 Bellydancing & Yoga
4:00 - 6:00 Theatre
2:00 - 5:00 Circus Minimus (Workshop and show)
4:00 - 5:30 Puppet performance workshop with Prof Panic
4:00 - 6:00 Masks
4:00 - 6:00 Drumming Workshop





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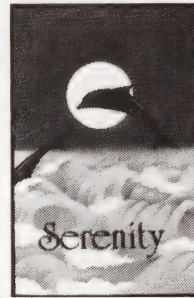
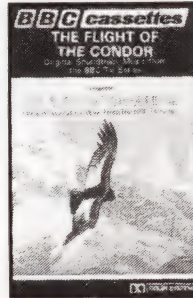
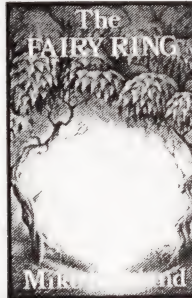
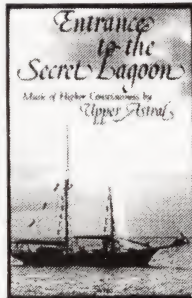
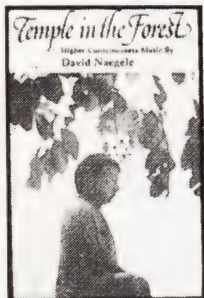
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T·H·E·A·T·R·E

WELCOME TO THE THEATRE AREA

The theatre area is located one field to the right of Brimley lane if you are looking up the hill. It is clearly marked on the Festival Site Plan at the beginning of this programme, and you will find lots of blackboards around the site pointing the way.

Be sure to come and find us as we have an enormous amount of entertainment on offer, all day and all night - even more than last year. At the time of this programme going to press we have 74 different groups booked putting on more than 290 separate shows over the three days. (By the time the Festival takes place there will probably be considerably more groups and we apologise to those who were too late for insertion in the programme).

The range of entertainments offered by the visiting companies is vast - ranging from serious theatre, through cabaret and variety to dance, mime, movement, music, singing, magic, stand-up comedy, poetry, clowning, puppetry, story-telling, juggling, fire-eating, bag-piping, belly-dancing, stilt-walking and street theatre, as well as participatory workshops in juggling, clowning skills, Commedia dell'Arte and music improvisation.

Come and join us!

In the MAIN THEATRE MARQUEE there will be non-stop performances from 9.30am until the early hours. We don't usually finish our programme until at least 3am so come and see us when the music from the main stage has finished. The marquee has a large stage, ace sound and lighting and fits well over a thousand people. We stick as closely as possible to the published timetable, but as this goes to press four weeks before the event there are bound to be some changes, so please bear with us and keep your eyes peeled for the theatre blackboards all over site which are updated with information at least twice a day. After 8pm children must be accompanied by an adult please.

The OUTSIDE THEATRE STAGE at the bottom of the theatre field is the Snowball Bus and shows will take place here from approximately 10.30am until midnight each day.

In THE FIELD BETWEEN THEATRE AND BRIMLEY LANE Centre Ocean Stream will present movement performances depicting how the planets are moving in the heavens at different times during the days, and other dance events will take place on the small stage next to the brightly covered canopy.

IN THE HEDGE between the dance field and the theatre field you will find an enlarged and even more amazing maze with lots of surprises and secrets created by Helen and friends. Family viewing 1-5pm but best seen after dark in candlelight each night.

Around the perimeter of the theatre field Original Mixture and other groups will be based, running participation workshops in juggling and other circus skills.

On the ground in the theatre field and all over the Festival site boards of street performers will be presenting their shows and skills.



Andy Capp

Fool and clown will perform in the Theatre Field.

Centre Ocean Stream

Return to us again, this time with astrological movement pieces. The two performers in their wonderful costumes will move and dance when there is a special atmosphere evolving through the planets' relationships - so when Centre Ocean Stream goes into action there is something happening in the Universe!

Keith Christmas

One of our favourite musicians, returns yet again to beguile us with his songs and guitar-playing.

The Celebrated Ratliffe Stout Band

Parisian cafe-style instrumentals, humorous stories and poems, Ukrainian folk tunes, wistful ballads and bawdy Music-Hall songs as well as much more from this unique travelling show team.

Continuum

Will perform their new show 'Arrow to the Sun, Feather to the Moon' a Pueblo legend with great visuals, music, mime, ritual dance, theatre and maskwork as well as participatory workshops.

The Cryptic Twins

A five-piece combo performing satirical songs and comedy sketches.

Frantic Antics

Present "Teatro d'Esistiale"

Dave Brooks

Bagpiper Extraordinaire!

Paul Davies

Winner of a Perrier Award at last year's Edinburgh Festival and one of our favourite regulars, returns with his exceptional show 'Tuxedo Junta' a tale of drama and derring-do in a banana republic.

Dick and Bob

Vaudeville-style cabaret act from the North

Dominick & Yum Yum

Perform 'The Fool's Toy Box' with illusions, magic and many skills including mime, dance, fire-eating, stilt-walking, acrobatics and tumbling.

Clare Dowie

Excellent solo female comedienne

Dusty and Dick

Comedy duo

Circus Dropalot

Return with their excellent juggling workshops, and will teach you to be a star.

Arnold Brown

Star of television and Brave New Comedy will be with us on all three days performing his own inimitable brand of stand-up comedy.

Burns and Nunn

Comic sketches, political satire and song parody from this exciting Californian Comedy/Cabaret team.

Keith Allen and Bandwagon '85?

Finally Keith Allen hits the road!

Wendy Buonaventura

Dances of Egypt and the East

Akimbo

Musical duo combining music, drama and poetry with a jagged vitality. Very exciting.

Attic Theatre

Jonathan Kay, 'an extraordinarily talented mime artist' and Stephen Solloway his wonderfully versatile saxophonist sidekick make a welcome return to the Festival performing 'Play for Laughs' and their new show 'Mirage'.

Balls-Up Jugglers

Will be performing great juggling feats and passing their skills on to those who would like to join their participatory juggling workshops in the Theatre Field.

Denise Black

Excellent showy singer.

Bob and Bob Jobbins

Return with a new cabaret piece and with their usual zany-humorous outside pieces such as The Smallest Revolving Stage, The Story Booth and The Human Gramophone.

The Brixton Bank Manager

A senior plain-clothes punk and alternative bank manager will regale you with tales of his hero Billy Bennett, a 1920's music-hall performer, both in the Theatre Field and around the site.

Burglars' Dogs

Arnold Brown

The thinking man's Chas and Dave with their comic songs and large visuals will present, among other things, their Tap-Dancing Donkey and their extraordinary Morris Dancers.



John Perkins and Susan Sinclair

Will play sitar and tabla again this year. Really excellent musicians.

Edgar Allen Poet

A most unusual poet, who will also do some compering in the theatre marquee.

Aardvark Entertainments

Will present various street theatre shows around the site.

Gross Misconduct Productions

Present "Mobsters" a melange of music, mayhem and masochism.



Ekome

We are delighted to welcome Ekome back again. They will be running participatory dance and drumming workshops in the theatre field on all three days of the Festival and will close the activities in the theatre marquee on the Sunday night (more likely the early hours of Monday morning) with their wonderfully exciting music and dance. Not to be missed.

Eternal Fires

Make music and also include the Neo Naturists Nude Body Paint Cabaret Group and fire-dancers and jugglers.

The Fall Out Marching Band

Join us again with their lively music and marching songs. Join their processions - you'll have a good time!

The Flying Binlids

Will be presenting street theatre with songs, sketches, juggling and exploding dustbins.

Fool on a Shoestring

John Lee, one of our favourite performers, returns with his inimitable brand of fooling, cabaret and slack-wire performance.

The Great Excreto

Street theatre from the north.

The Greatest Show on Legs

Stars of the Theatre Marquee in the last three years return yet again with all-new material to stun your senses and have you rolling in the aisles. Definitely not to be missed.

Gwylan Dance Company

An exciting young group of dancers and choreographers with sharp, energetic, new work.

Hammer and Sickle

Bass-player Grant, whose innovative style perfectly complements the accessible, thought-provoking poetry of his partner and front man, Featus.

Norman Lovett

Star of television, stand-up comedian and dead-pan comic gives us some comedy, unpretentious and undiluted, that does actually stand up.

Chris Lynam

Was born when Chris de Pyss died. The former star of Nomads and Fools returns this year with his new show 'Jack Cole's Jollification' and cabaret spots, full of humour, escapology, wire-flying and lunacy.

The Mad Kiwi

David Eggleton hoves to from New Zealand with his very funny, fresh fast moving live of ranting poetry.

Mana Live

Musicians Against Nuclear Arms join us yet again with their original music to wake up the Theatre Marquee and start our day's timetable off at about 9.30 every morning.

Matchbox Purveyors

Will be building a peace memorial over the three days of the Festival with accompanying performances.

Jamie Burns McGruther

Our local poet, fool and entertainer will again charm you with his lunacy.

Naff Cabaret

Steve Bowditch (previously of Greatest Show on Legs) and partner present 'Dracula', full of crazy humour.

Belinda Neave

Wales' most virtuosic young dancer.

Original Mixture

Will perform their new family extravaganza, lead processions and run participatory workshops in juggling and circus skills.

Owen O'Neill

Serious and humorous performance poet.

Andy Parkinson

And the Amazing Andy Brothers Animal Circus - a one-man travelling circus and outrageous puppet show.

Periferal Vision

Run workshops in music improvisation. Hourly sessions for all ages and musical abilities will take place each day in the theatre field during which improvisation pieces of music will be constructed by members together creating unique music on each performance.

Slade the Leveller

Singer, songwriter and guitarist with 'New Model Army' presents songs and poems.



Joolz

Our favourite poet and comedienne will perform her blend of chatty, bitchy, English-style humour and stunning poetry as well as acting as comper for the theatre marquee.

KGB Cabaret

The Kilvington Grossi Brothers present slapstick comedy and singalong.

Kosh

This highly talented dance company will perform their new show 'Marked Cards' in the Theatre Marquee on Saturday and Sunday. Lovely music and highly acrobatic dance.

Lemon Annie

A group of women who are motivated to use the theatre for exploring issues such as feminism, race, religion, disarmament, etc. will perform 'HERSTORY OF THE WORLD'.

The Long and the Short of It

Jugglers and unicyclists will perform their new show 'The Death of the Greatest Juggler in the World'.

Jeremy Hardy

Socialist stand-up comedian.

Helen and Friends

Have built yet another amazing maze in the Theatre Field hedge. Open 1-5 in the afternoon for family entertainment, but best seen by candlelight after 9pm. Magical, unearthly and truly amazing - don't miss it!

Hit and Run

Present 'The Golden Goose' a colourful, light comedy.

Inside-Out

An excellent and sensitive theatre duo present Jean Cocteau's 'Les Enfants Terribles', a story of the intense relationship of a brother and sister caught up in a sinister world of their own making. Powerful drama brilliantly conveyed through Inside-Out's visual, mime/movement style and their original musical score.

Anthony Johae

Will give readings from his book 'Africa in the West: Impressions'.

Porky the Poet

Another poet, a ranter this time.

Professor Armpit

Will present clowning shows and workshops.

Professor Panic

Famous for his puppet shows in the Festival loos in 1981 the year of the deluge, will present puppet shows and workshops for children and rather more adult puppet shows in the evenings.

Nathaniel of Wessex

With his donkeys and gypsy wagon will tell stories and legends in the Theatre Field.

Randala

Another poet, mystical this time.

Ian Saville

A socialist conjurer whose tricks include the vanishing of Margaret Thatcher and her Cruise Missiles.

Scratch Theatre

Present a new show with sketches and traditional routines and dances, including their world-famous version of Zorba.

Sensible Footwear

We welcome again our favourite feminist group who present good lively cabaret with a conscience. A must of both sexes and all ages - thoroughly enjoyable entertainment.

Establishment Cabaret

Present 'The End of the World Show' a Cabaret for armchair terrorists.

Sonya

Poet, singer and auto-harpist.

Dave Stephens

Comedian, will present a verbal diary of the Festival.

Subculture

Anti-nuclear street theatre.

Dave Suich

Will comper the main theatre marquee with Joolz.

Taking Steps

Winners of the 1983 ABSA Award will perform 'Gawain and Ragnall' each day as well as stilt-walking, music, fire-eating, etc.



Theatre Rotto

A very visual theatre group will present 'Palais Nights' and a new horror musical comedy.

Tic-Toc

An energetic theatre company will present their stimulating new show 'Meat' which explores male-female relationships.

Maria Tolly

Presents songs against the status quo.

Trestle Theatre Company

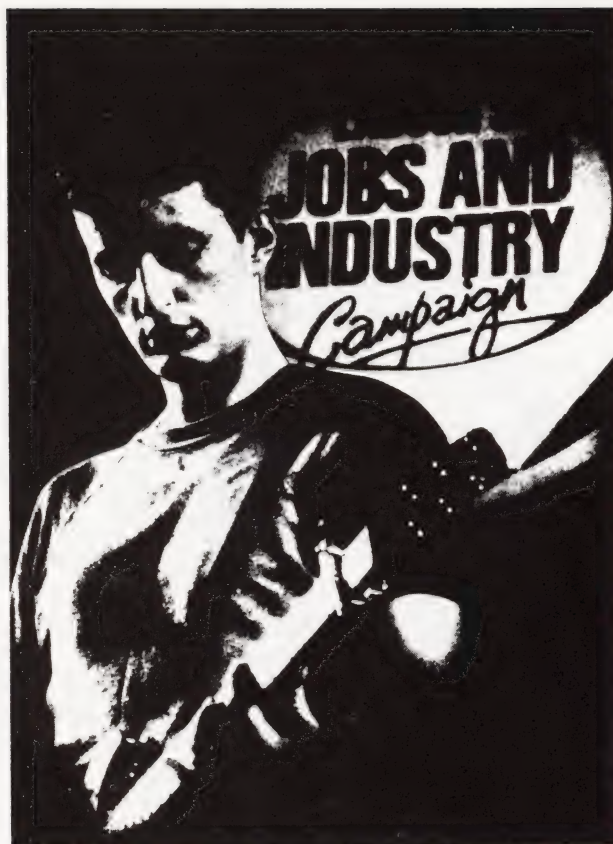
An exceptional mime group, return this year with performances of 'Creche', 'School Rules' and 'Hanging Around'. Don't miss them, they're really good.

XXY Dance/Music

Are an exciting, bouncy and sharp new dance company from New York.

Zippo and Company

Return with their very rude but enjoyable clowning shows.



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Then look out for:

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published on June 12

and

LABOUR'S CHARTER FOR YOUTH

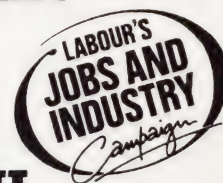
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Please send me a complete list of publications produced during the Jobs and Industry Campaign:

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Social, farm and workplace visits, 1985 departures on 7th July, 18th August, 10th November for 17 days.

Housing and regional government tour in co-operation with Labour Housing Group and the N.S.C. 18th August-3rd September.

Cuba

16 day study tours in spring and summer, including specialist theatre tour, 21 day holiday study/tour, departs 10th August.

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Regular one week and weekend holidays in Moscow and Leningrad, Budapest and Prague from £195 inc. Wide range of other Western European city visits - from £125 by air to only £55 for coach weekends.

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Russian language courses in USSR

1985 language course programme includes courses of 3-12 weeks duration in Moscow, Leningrad, Kiev, Volgograd, Minsk, Dyuny, Vladimir, Krasnodar and Kharkov which may be combined to provide a study period of up to six months in the Soviet Union between April and September. 1985 brochure will be available on request.

New Winter Courses, November and December, 1985, January, 1986.

Trade Union and professional tours

Tailor made programmes for groups to USSR, Europe and North Africa, Cuba, Central America and the USA in association with all fellow members of the International Association of Social Tourism. Special low rates for groups - minimum of seven people on most flights.

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USSR

World Youth Festival, with visits to Leningrad and one other city, 26 July-9 August, with special interest and other varied programmes.

Half-term tours for teachers, Facilities for delegations on some flights, 20-27 October Moscow/Leningrad, From £269. Moscow marathon, 9th-16th August, £290. Volga cruise from Rostov to Kazan, 25th August-8th September.

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C·A·M·P·A·I·G·N



There is not much evidence that world leaders are yet taking the perils of the arms race, especially nuclear, in a way that even starts to look serious. Insults, insistence on "balance" when we can destroy each other many times over, and new research into insanity like Star Wars, are far from encouraging.

What was encouraging was the visit of David Lange. If the leader of a small country can successfully stand up to the Reagans and Thatchers of this world, so can we. As usual the real ground for hope is a determined people convinced that the suicidal waste of arms expenditure has to come to an end.

Bruce Kent

CAMPAIGN FOR NUCLEAR DISARMAMENT

CND works because thousands of people stand up for their beliefs. Local campaigns, Greenham, Molesworth, CruiseWatch all happen when people . . .

STOP WATCHING THE NEWS AND START MAKING IT.

CND IS SUCCESSFUL . . .

- At Greenham 100s of women keep getting into the base.
- CruiseWatch has stopped Cruise Convoys, and got into, on top of, and under the missile launchers.
- At Molesworth protesters clip through the fence every night, and the missiles aren't due at 'Tarzan's' fortress of barbed wire and searchlights for another two years.
- There are over 1,500 CND and Peace Groups in Britain.
- There are over 400,000 local group members.
- International successes! - New Zealand and Iceland are boycotting nuclear ships. In Eastern Europe, independent peace groups continue to flourish.

STAND UP FOR OUR LIVES - TAKE . . . THE CHANCE OF A LIFETIME

Come and talk it over at the CND tents.

- Talk to your friends and families about nuclear disarmament
- Join in and support local campaigns and activities
- Organise together and plan to be effective
- Write to politicians and the media about the issues
- Ring local radio stations and civil servants

WHATEVER YOU DO - DON'T DO NOTHING

Contacts:

National CND: 11 Goodwin St, London N4 3HQ. 01.2630977

Scottish CND: 420 Sauchiehall St, Glasgow G2. 041.3312878

CND Cymru: 2 Plasturton Ave, Pontcanna, Cardiff CF1. 0766.831833

Irish CND: 16 Lower Liffey St, Dublin 1.

Greenham: Women's Peace Camp, c/o Blue Gate, Greenham Common, Newbury, Berks.

Molesworth: Old School House, Clopton, Kettering, Northants. 08015.257

CruiseWatch: Campaign Atom, 34a Cowley Rd, Oxford. 0865.726441



C.N.D. speakers on the Main Stage

Friday

Diana Francis President of the International Fellowship of Reconciliation.

Polly Woolley CruiseWatch.

Saturday

Joan Ruddock Chairperson National CND.

Pauline Black Presenter of "Black on Black" on Channel 4.

Sunday

Bruce Kent General Secretary National CND.

Bishop of Bath and Wells Rev. John Bickersteth.





The Womens Area this year has two Marquees displaying Womens Concerns and activities and the themes of peace and justice.

For three full days we reflect the diversity of womens work for peace and celebrate womens creative endeavours in music, film and verse.

This year the Marquees are organised by a local group; since the group's inception in 1982 the Frome Women for Peace Group have aimed to "think globally and act locally" and hope that their concerns for their children, community and wider international issues are expressed in the 3 days of events.

Exhibitions

Women's art stimulated by peace actions is reflected in the display of banners from Women for Life on Earth. The banners made by Thalia Campbell and her family have been shown throughout the world and make their appearance at all peace events.

A quilt from USA is on show for the first time; women in Boise, Idaho make friendship quilts, they made one for Greenham women who have kindly loaned it for the Womens Area display. One of the quilt makers from Boise is here specially for the festival.



The Women's Caravan of Peace 1958

Dora Russell and 10 other women crossed 14 countries of Europe to Moscow and back with messages of Peace as a symbolic act to bridge the gap between East and West. It took them 3 months. We have an exhibition and video of their journey on show at the Women's Peace tent.

Awake From Mourning

Women in the township of Soweto, South Africa, document their struggle for justice.

Poetry

A poet is reading her work in the Small Marquee - her predominant themes are peace and feminism.

Women and Social Justice

For the first time at Glastonbury, women from Namibia, of the South West People's Organisation will be mounting a small display and talking about their aims and hopes.

Nearer home women connected with the miners fight to maintain their communities is reflected in literature produced by the Women Against Pit Closures Group. We are also showing a film on the Miners' Wives.

No Turning Back

South Yorkshire miners wives talk about their efforts to retain their pit villages, and how their involvement in the campaign has changed their views and hopes for the future.

Literature

Literature and merchandise from the Womens Peace Alliance, Mothers for Peace and Women for Life on Earth is on sale every day. We also welcome 'In Other Words' a bookshop from Plymouth with an exciting range of books on peace, feminism and ecology.

Films

A selection of video films is being shown daily and continuously in the Small Marquee in the Womens area.

These films are related to the display material in the large Marquee.

Children in the Nuclear Shadow

27 children from various countries express their fears of nuclear war. A vital film for parents and educators to see how children view the nuclear threat; it will be followed by a discussion on how best to help young people through their fears.

Women and Children

Hopes for the future of our planet are reflected in the way we educate our children and we are showing a display of photographs, material and information put together by women and children involved in alternative education.

There is also an exhibition of childrens paintings from the Soviet Union.

Workshops

We are holding workshops following the film Children in the Nuclear Shadow; a slide show on the Soviet Union and discussing why peace group activists are visiting the Soviet Union; Women from Greenham are informing us about Cruise Watch. Also the women from the South West People's Organisation, Namibia, are telling of their struggle to gain independence for their people.

All workshops will be held in the small marquee.

Music

There is a daily workshop on percussion for women and children in the Small Marquee.

FOR DETAILS OF TIMES OF FILMS AND WORKSHOPS PLEASE CONSULT THE NOTICE BOARD OUTSIDE THE WOMENS TENT.

Organised by Frome Women for Peace: c/o Worthy Farm, Pilton, Somerset.

Women's Events in the small Marquee:

FRIDAY

Video

- 11 am** Peace Caravan, films of Dora Russell's journey to the Soviet Union.
- 1.30** Children in the Nuclear Shadow plus Workshop. How children cope with the threat of nuclear war.
- 3.30** No Turning Back - South Yorkshire miners wives talk about the Miners Struggle.

Workshops

- 1.30** Children and Nuclear War - What can the Children tell us?
- 5pm** Greenham Women talking

SATURDAY

Video

- 3.30** Awake From Mourning - Women in South Africa document their struggle.
- 5pm** No Turning Back - South Yorkshire miners wives talk about Miners efforts to retain their communities.

Music

- 11am** Womens percussion band with workshops for women and children.

Poetry

- 2pm** Dinah Sheridan

Workshop

- 3.30** Women from SWAPO, Namibia talking.

SUNDAY

Video

- 1.30** Peace Caravan - Dora Russell
- 5pm** Children in the Nuclear Shadow

Music

- 11am** Womens Percussion band with workshops for women and children.

Workshops

- 2.30** Campaign Against Sexual Typing in the young - discussion.
- 4pm** Cruise Watch speaker.
- 5pm** Children in the Nuclear Shadow - What can the Children tell us? Workshop follows film.

INTERHELP

Each one of us is the victim of an emotionally starved society which allows us less and less room for any recognition or expression of what we see eroding and exploding around us, in the form of nuclear holocaust, sexism, pollution, racism... the list goes on...

Interhelp exists as a growing network which is in the process of discovering the ways and means in which to recognise ourselves as sensitive, passionate individuals who each and together have the power to turn the direction of a decaying society.

We will be present on the Green Field near the Healing Tent offering that space in various forms - i.e. a 'Listening Post', a 'Screaming Post' - to anyone who feels the need. Also available on the Green Field twice daily will be the opportunity to experience Interhelp in the form of short Despair and Empowerment workshops.

Workshop Times:

Friday 11am - 1pm. Mixed Despair and Empowerment Workshop. A chance for people to explore their personal response to nuclear and other planetary threats, moving beyond feelings of powerlessness and numbness to effective action. In order to build as much trust amongst the participants as possible in the short time available, numbers will be limited, but if there is enough demand we will run additional workshops.

Friday 3pm - 5pm. Women Only and Men Only Workshops. As above, but for those who feel they would prefer to do this work in a single-gender group.

Saturday 11am - 1pm. Another opportunity to experience a mixed Despair and Empowerment Workshop.

Saturday 3pm - 5pm. 'What Can We Tell The Children (About Nuclear Weapons)?' is a question which causes great anguish in all adults involved in caring for and educating children. We want to protect them, not worry them with our fears. Yet at least from six years upwards children are aware that we live in a scary and dangerous world and they want their own fears heard and acknowledged. Joan Smith facilitates workshops where children can express their feelings of fear and love for the world in a safe and invigorating way. This



workshop is for children aged 8 upwards (an opportunity to listen and learn from the children).

Sunday 11am - 1pm. Mixed Despair and Empowerment Workshop. Workshops will take place in the Green Field. Please come to the Interhelp area (look for the Giant Ear near the Healing Tent) in plenty of time to find out the exact location. It is not possible to join a workshop part way through, and we hope to start on time.

Look out for the Interhelp stall! In the giant National C.N.D. marquee situated in the new Traders' Area on the main Festival Site. There we will be offering literature, badges and hand crafted items. Please drop by for a chat.

G•R•E•E•N•S



There is a Green Field not far away . . . We hope you will visit and enjoy this relaxing and relatively quiet space.

The two main themes this year are Alternative Technology and Healing. We have windmills, solar panels, compost loos and those wonderful oil drum stoves that are very easy to make and boil kettles with hardly any wood. The diverse group of practitioners are involved in aura massage, dream interpretation, herbalism and homeopathy, and a natural first-aid service is offered.



Women's Space

One of the many aspects of the Green Field is the women's space, in a large marquee with women camping around it. It's existence has often had to be defended, but it's acceptance is gaining ground. For women to come into their own we need to have space away from the restrictive and divisive stereotyped expectations of the sexes in order for us to explore and rekindle our true selves. Women's voice in the creation of a new order is struggling to be heard, and women's space, like that at Greenham, helps us to find it.

The space is for all women to relax and be themselves, to learn and share skills and experiences together. Natural birth control, voice and rhythm and the latest from women in the mining communities and the peace camps are some of the issues we are covering in a spectrum of workshops which link the personal with the political.

Women For Life On Earth contact:

Veronica Bennett
2 Bramhill Gardens
London NW5
01-272-3449

The Green Collective

The organising group to the Green Field are part of the Green Collective. We are an expanding network of individuals who meet throughout the year to plan and facilitate Green events, Gatherings and projects. We are an open group committed to encouraging the spread and growth of the broad Green movement in all its various manifestations.

In a gentle way, we're trying to put across a message that's about the way we live. We want to show that change can be exciting and that we can make changes without diminishing the quality of our lives. We are part of a growing number of people who want to celebrate life in a rediscovered way, to take a fresh look at the way we live with ourselves and with the animal and plant kingdoms.

Amongst us you will meet singers, dancers, plumbers, pacifists, vegans, parents, writers & painters. Some of us are UB40's, others, self-employed and some even work! We are active in promoting ecologically sound ideas embracing non-violence, feminism, non-destructive technology, child-centred awareness, holistic healing, peace and disarmament, animal rights, anti-racism, peaceful co-operation and real social development at home and abroad.

Green Gatherings are firstly celebrations of our life, our unity and our collective strength, and secondly, serious get-togethers for learning, planning, campaigning, playing . . .

If you want to be on our regular mailing, come to our meetings or get involved in any way at all, please make contact with us, care of: Kim McGavin, Hillview, Yeolands, Lane, Swimbridge, Barnstaple, Devon.

Green C.N.D.

In one of the marquees on the Green Field you can find Green C.N.D. who have arranged workshops, displays and people who will be eager to debate Green C.N.D.'s perspective with you . . . the relationships between the Global and human condition and the aggressive stockpiling and Bomb-waving stances of the Nuclear Powers.

Green C.N.D. is a special interest group under funded from National C.N.D.

Green Roadshow

The Green Roadshow provides a very important focus on the Green Field, especially in providing creative opportunities for children using art activities like painting, mask making, face painting and involving them in music, shows, story-telling, co-operative games and the Green Dragon procession!

The Roadshow are travelling the country for the rest of the summer, spreading the green message. Contact: Richie, Waterleat, Ashburton, Newton Abbott, DEVON.

The Water Palace and Garden "Showers and Flowers"

One of the most highly regarded facilities of last year's Green Field were the Hot Showers and the beautifully created garden at the bottom entrance of Norman's Close. This year promises an ever more wonderful watery delight and a more splendidly created Garden. Come and see and smell!

Sweat Lodge

Small numbers of people are invited to attend a series of special cleansing and purifying ceremonies, based on the Native American Indian Sweat Lodge.



GREENPEACE "RAINBOW BUS"

The bus and its trailer, which is painted in a striking livery of rainbow colours and bears the Greenpeace insignia, will be open to the public free of charge.

The Rainbow Bus has made a successful tour of England and Scotland in the past year and has attracted widespread public interest. It carries exhibitions of Greenpeace's various campaigns to protect whales, seals and dolphins, as well as of our actions at sea to halt the pollution of the marine environment. Video films of our campaigns are run continuously aboard the bus and a wide range of Greenpeace merchandise - T-shirts, badges, posters and stickers etc. - are available for purchase.

Our driver Malcolm Fish and his assistants will present the Rainbow Bus exhibition and will answer all queries. The visit to is part of our six-month tour of the south of England and Wales to publicise the work of Greenpeace and to alert public opinion to the dangers to marine life from hunting and pollution.

For further information, please contact Soo Parr at the Greenpeace office in London, telephone 01-608-1461, or speak directly to Malcolm Fish on the bus.



PARADISE LOST

COUNTDOWN TO DESTRUCTION

Planet Earth is 4,600,000,000 years old. If we condense this inconceivable time-span into an understandable concept, we can liken Earth to a person of 46 years of age. Nothing is known about the first 7 years of this person's life, and whilst only scattered information exists about the middle span, we know that only at the age of 42 did the Earth begin to flower. Dinosaurs and the great reptiles did not appear until one year ago when the planet was 45. Mammals arrived only eight months ago and in the middle of last week, man-like apes evolved into ape-like men and at the weekend, the last ice age enveloped the Earth.

Modern Man has been around for 4 hours. During the last hour, Man discovered agriculture. The industrial revolution began a minute ago. During those sixty seconds of biological time, modern Man has made a rubbish tip of a paradise. He has multiplied his numbers to plague proportions, caused the extinction of 500 species of animals, ransacked the planet for fuels and now stands, like a brutish infant, gloating over his meteoric rise to ascendancy, on the brink of a war to end all wars and of effectively destroying this oasis of life in the solar system.

Centre for Alternative Technology

The focal point of the Green Field this year will be the geodesic dome and windpower display from the Centre for Alternative Technology, Machynlleth, Powys in mid-Wales. CAT was opened ten years ago to show how technology can be used to lessen our impact on the environment. The Centre demonstrates ways in which we can live in balance with the natural systems and resources on which our lives depend, and in a way which least exploits the earth and its people.

Our world is threatened by nuclear war, global pollution, resource depletion and personal despair. It sounds grim, but it's true. We have to develop positive alternatives; technologies like solar, wind and water power, organic growing, wholefood low-meat eating are all 'technologies' designed for a better, healthier future. Technology is more than nuts and bolts, it's also to do with your own attitudes to living on the planet... think about it!

The dome will be powered by electricity from several Rutland Windcharger wind turbines - these are small very efficient aerogenerators. There will also be a static display of other types of alternative technology. For more information about alternative technology, visit the dome display or write to CAT, Machynlleth, Powys, SY20 9AZ, enclosing a SAE.

SPIRIT OF PEACE - 1985

The Spirit of Peace event aims to provide an atmosphere of tranquillity and rest. A place for people to come, learn about and participate in Tai Chi, Yoga and Meditation. Invited musicians of various schools will share their visions of peace through music. Speakers from many walks of life will also express their experiences and knowledge in the ways of peace.

Friday

- 7.30 a.m.** Commences with a Gong Meditation and Sage Smudging, followed by an open silent meditation.
- 8.30 a.m.** Tai Chi led by Angus of ten years experience.
- 9.30 a.m.** Yoga and chanting led by Theresa Notman of ten years experience.
- 10.30 a.m.** Hammer dulcimer recital by Bron Bradshaw.
- 11.30 a.m.** Led meditation and talk by Paldon Jenkins, Astrologer/writer on "Glastonbury, Past, Present & Future". Paldon is an active member of the Glastonbury Community and leads many popular group events. He will lead us through a visionary journey of 10,000 years of Glastonbury's past, present and future.
- 3.30 p.m.** John & Jackie, musicians from The Court of Miracles Band.
- 4.30 p.m.** Rev Eric Pyecroft, Bisley Parish Priest
- 7.00 p.m.** Eritrean Appeal Slide Show by Juliet Yelverton and Adrian Martinez, who travelled to Eritrea with the Molesworth Wheat for the Starving, Campaign in November 1984. Tim & Bridie Wallace of the Molesworth Ploughshares campaign and Bob Geldorf are also invited to attend and speak.

Saturday

- 7.30 a.m.** Gong Meditation, Sage Smudging followed by an Open Meditation.
- 8.30 a.m.** Tai Chi and Yoga
- 10.30 a.m.** Sitar and Tabla - Morning Ragas with John Perkins and Susan Sinclair, well known musicians.
- 11.30 a.m.** Led Meditation and talk by the Sisters from the Raj Yoga Foundation on the "Ways of Peace".
- 3.30 p.m.** Cello with Emmalise: a professional guest player from Somerset
- 4.30 p.m.** Talk and Led Meditation with Swami Ambananda; associate and disciple of Swami Premananda. An extraordinary modern saint from Sri Lanka.
- 6.30 p.m.** Michael Law on Synthesizer.

Sunday

- 7.30 a.m.** Gong Meditation, sage smudging followed by an open meditation
- 8.30 a.m.** Tai Chi and Yoga
- 10.30 a.m.** Sitar and Tabla - Morning Ragas
- 11.30 a.m.** Caroline Wyndham will talk on "Woman Spirit and Nature - Living peacefully with our Earth Mother." Caroline is a Mother, writer and photographer. She has been involved in the Peace Movement since 1978, and is currently involved in the Study of Native, American Ritual and Shamanism. The workshop talk will be a time to come together to honour the Earth Mother, bringing an awareness of the feminine into our lives. Please bring a gift to share; a stone, shell or song which is a gift from the universe.
- 4.30 p.m.** Crystal Workshop led by Steve Nicholls
- 6.30 p.m.** Music from the "Court of Miracles".

Thanks to the empty space left available in the Film Tent and Michael Eavis support, this Event has been able to come into being. The marquee will hopefully provide a place of sanctuary and peace, of quiet and beauty without smoking or drinking.

Please Note: The above events take place in the Cinema Marquee (Site Plan Ref: 7)



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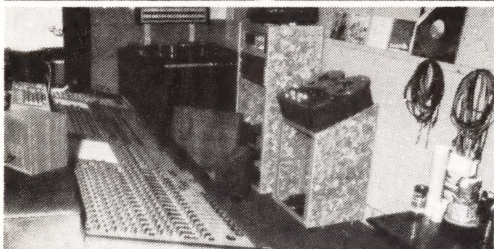
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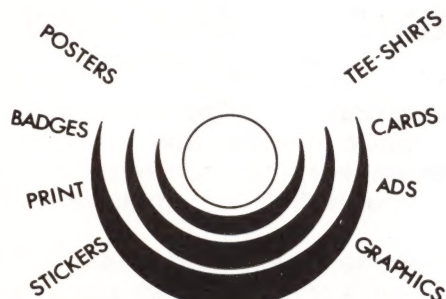
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